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THE CULTURE OF THE BABYLONIANS

FROM THEIR SEALS IN THE COLLECTIONS
OF THE MUSEUM

BY

LEON LEGRAIN

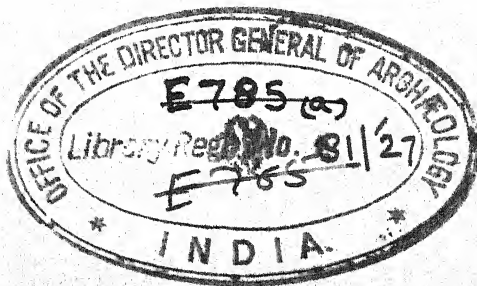
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PREFACE

Seals and seal impressions are the jewels of the Babylonian Collections of the Museum. They number at present about 804 stone seals, 20 stone or metal rings and 229 impressions on clay sealings. Five are Royal Seals, already published in the *MUSEUM JOURNAL*, March, 1922, pp. 60-78. With the collection are included several other objects such as labels, drawings incised on clay tablets, and reliefs in clay.

It has been my purpose in the present work to study this collection of material and publish it in the form of a descriptive catalogue. I have placed the objects as far as possible in their chronological order and have arranged them by subjects and by regions. The catalogue contains 1096 numbers which run consecutively. The numbers assigned to the individual pieces in the accession book of the Babylonian Section of the Museum are given in addition to the consecutive numbers. The accession numbers are distinguished by the letters CBS=Catalogue of the Babylonian Section and are given in a special index with cross references to the numbers of the present catalogue. I have added an index of proper names and a general index which includes the archæological material arranged in alphabetical order.

LEON LEGRAIN

CLASSIFICATION OF THE COLLECTION

My main task is to discover and set forth such facts concerning the art, history and religion of Babylonia as are to be deduced from the engraved seals in the Museum collections, including the clay impressions that illustrate the use of these seals. First, however, it will be necessary to present a classification in which my purpose will be to arrange the seals into groups corresponding to different periods together with a description of the forms and material presented by the seals in each of these different periods.

The seals come chiefly from Babylonia and from the neighbouring countries: Elam, Assyria, Mesopotamia, Syria, and Cappadocia. They cover a considerable period of time from the early days of Sumer, about B. C. 4200, to the Arab invasion, A. D. 632, and betray the different influences which have left their mark on the old culture land. Each new invasion or foreign domination has brought new elements, modified the form and quality of the stones, and introduced new symbols and new figures of the gods.

The main periods may be classed as follows.

1. Archaic period, B. C. 4200-3500. Flat seals and first cylinder seals, Nos. 1 to 65.
2. Early Sumerian, B. C. 3500-3000. Nos. 66-125, 156-186, 194-199.
3. Sumero-Akkadian, B. C. 3000-2500. Nos. 126-151, 187-193, 200-238.
4. The Guti and Gudea period, B. C. 2500-2400. Nos. 152-155, 239-274.
5. The Third Ur Dynasty, B. C. 2400-2300. Nos. 275-323.
6. The Martu period, B. C. 2200-1800. Nos. 324-496.
7. The Hittite and Cappadocian seals, about B. C. 2000. No. 497-529.
8. The Cassite period, B. C. 1700-1200. Nos. 530-569.

9. The Assyrian domination, B. C. 1200-700. Nos. 570-623.
10. Seal with a Sabæan inscription. No. 624.
11. The Neo-Babylonian period, B. C. 600-400, Nos. 625-800.
12. The Persian period, B. C. 464-404, Nos. 801-1000.
13. The Greek influence, B. C. 300-200. Nos. 1001-1023.
14. Palmyra tesserae and Aramaic inscriptions, A. D. 100, Nos. 1024-1031.
15. Egyptian seals, Nos. 1032-1038.
16. Roman seal, No. 1039.
17. Parthian and Sassanian seals and Pehlvi inscriptions, A. D. 100-600. Nos. 1040-1049.
18. Syro-Arab seals, Nos. 1050-1051^a.
19. Sundry pieces: labels, drawings, reliefs, Nos. 1052-1096.

A brief survey of the seals ascribed to each period, of their shape and material, of their designs, symbols, figures, and scenes, of the presence or absence of any inscription, will show the progressive development of art along the lines of history, culture and religion among the Sumero-Akkadians, and the later Babylonians.

The seal impressions rank in importance next to the seals. They have been preserved on various clay sealings or bullæ. Some of them have at the back the marks of the strings imbedded in clay, even the mark of a central knob or jar stopper, 38, 41, 557, or the relief impression of the cloth or sack on which it was applied, 498. A short inscription or address may be added with the stylus. Or the impression may be found on a label or clay band attached to various packets with or without any inscription, and finally on tablets and envelopes of tablets.

The earliest seal impressions are found on clay bullæ without any inscriptions. The first sealed tablets and envelopes of tablets do not appear very long before the dynasty of Agade. Clay tags and labels with or without seals or inscriptions are frequent at the time of the First Dynasty of Babylon. The black clay sealings of the Cassite times show many impressions

of the metal gold caps of the cylinder seals, beautifully worked with geometrical designs.

Clay bullæ, 24, 25, 39, 40, 42, 45, 46, 48, 65, 78-80, 129, 145, 165, 194, 238, 274, 337, 551, 554, 556, 562, 564, 565.

Clay bullæ with marks of strings, 26-28, 36, 37, 44, 47, 125, 176, 177, 266, 268, 284, 302, 353, 394, 411, 431, 536, 538-543, 548-550, 552, 553, 555, 558-561, 563, 570, 623.

Clay band and label, 43, 152.

Clay labels with marks of strings and inscription, 333, 334, 336, 434, 492, 498, 1075-1081.

Clay tablets and envelopes, 257, 267, 271, 275-278, 280, 283, 285-287, 324, 325, 328, 335, 337, 338, 569.

ARCHAIC PERIOD

The earliest seals are flat stone seals of square, rectangular, round or oval form, with a smooth back slightly convex or carved in a low relief representing a lion's head, a crouched bull or a bird of prey, eagle or vulture. The stones were pierced lengthwise. A double string served to hang them round the neck. They are cut in different materials as follows.

Marble, red, 1, 1^c, 4, 5; grey, 3, 8, 9, 10, 12, 19; white, 1^a, 1^b, 1^d, 20, 21; grey and white, 1^f, 11, 15; greenish, 1^e; yellow, 1^g; black, 1^h.

Alabaster, 6, 14, 17.

Aragonite, 18.

Black diorite, 7.

Obsidian, 2, 13.

Limestone, 16.

Toward the end of the period the flat seal was replaced by the cylinder seal, when clay was used for sealings in form of bullæ, or as tablets for writing. To the previous material were now added the core of big conch shells, and natural formations of calcite stalactite.

Marble, red, 23; grey, 50.

Calcite stalactite, 30.

Alabaster, 33, 49.

Limestone, 57; *Grey limestone*, 22, 34, 52; *Hard limestone*, 51.

Shell, 31, 60 to 64.

Lapis lazuli, 53, 55.

Serpentine, 29, 32, 59.

Black diorite, 58.

Green jade like stone, 35.

Basalt, 56.

Both kinds of seals have been worked with a cutting tool and with the burr to pierce round holes. The figures engraved represent geometrical designs, vegetables, mountains, wild animals, primitive hunters with their dogs, huts, nets, enclosures. The scene may be subdivided into upper and lower registers, and have a few symbols: sun, star, crescent, rope pattern. A double headed eagle and a figure of the bullman Eabani are a first attempt of an imaginative mythology.

Geometrical designs, 1, 2, 3, 4, 22, 24, 25.

Vegetables, 26, 30, 40; Sunflowers, 53.

Mountains and trees, 31, 51, 53; and birds, 32.

Fishes, 27; Serpent, 9, 30, 40; Scorpion, 28, 51.

Heads of animals, 5, 6, 36 to 39.

Animals crouched, 1^a to 1^d, 1^g, 8, 10, 13, 16, 17, 18, 50; running, 1^e.

Ibex or antelope, 15, 19, 44, 54, 55.

Oryx, 21, 52; Gazelle, 23; Deer, 41.

Hunting lion, 35, 43, 49, 57; Rampant crossed lions, 45, 57 to 63.

Feline, 51.

Monkey, 7.

Sheep, 14; Bull, 51, 53; Dog, 11, 12, 17, 34.

Eagle, 1^f, 33, 40, 41. Double headed eagle, 46.

Hunter and dogs, 1^h, 64, 65.

Bullman Eabani, 48.

Hut door, 30; Gate and manger, 20, 50; Enclosure, 15.
Net, 27; Rope pattern, 47; Registers, 55, 56.
Cross, 32; Sun, 30; Stars and crescent, 29.

The fine painted pottery or vases of the first style discovered at Susa in Elam in the deepest level are now generally considered to represent the earliest civilisation known in the country and are dated between 4000 and 5000 B. C. The beginnings of the Sumerian civilisation at Lagash, Eridu, Ur, Fâra, in the æneolithic period should be placed somewhat later, when a more common and more naturalistic style of painted pottery was in vogue in Susa at a more recent level. The area of civilisation represented by these painted vases of the second style extended from Anau in Turkestan, to Bushire on the shore of the Persian Gulf, and to the south of Sumer at Eridu. They may be dated about 4000 B. C. The same style of composition prevailed on the Elamite painted vases, and engraved seals,¹ and applies also to the present archaic seals of the collection. The same subject repeated several times forms a frieze. The same figure might be repeated but reversed and opposed upside down to the preceding. Or an heraldic composition places symmetrical figures on both sides of a central one. Finally, in the absence of true perspective, face and profile combine in a characteristic way. The same geometrical designs, the same figures of plants, mountains, wild animals, hunters, with dogs, arrows, and bows, the same composite monsters are found in both Elam and Sumer at that time, and we may notice at once the same absence of any anthropomorphic representation of the gods.

EARLY SUMERIAN AND SUMERO-AKKADIAN

The two periods may be considered as one, so far as the material of the seals is concerned. And there is no sudden

¹ Cf. *Empreintes de Cachets Elamites*, Mém. de la Mission Archéologique en Perse, tome XVI, 1921.

break from the preceding period, but only a marked preference for hard diorite and serpentine.

Marble, red 85, 196, 231, 234; grey, 215; white, 195, 202; brown, 86; white and red, 236; yellow and red, 95, 212; yellow and white, 87, 116, 155.

Limestone, 68, 81, 91, 160, 219, 226, 235, 237; *Limestone fesulina*, 92; *Hard limestone*, 213.

Calcite, 84, 94, 96, 97, 106, 108, 198.

Calcite stalactite, 70, 71, 83, 88, 89, 90, 168, 200.

Alabaster, 173, 204.

Shell, 109, 110, 111, 115, 117, 120, 130, 164, 170, 175, 184, 186, 189, 190, 197, 210, 211, 216.

Black diorite, 74-77, 100, 113, 114, 118, 119, 128, 137, 147, 149, 151, 153, 154, 157, 162, 167, 171, 172, 179, 181, 182, 183, 187, 191, 199, 205, 209, 221, 227; grey, 229.

Serpentine, 98, 99, 101-104, 107, 121, 123, 124, 131-133, 135, 136, 142, 146, 150, 156, 158, 159, 161, 163, 166, 174, 178, 185, 188, 192, 193, 203, 208, 217, 224, 225, 232, 233; *yellow serpentine*, 73, 218.

Soapstone, 72, 105, 127, 169, 220, 222, 223, 230.

Green jade like stone, 69, 122, 138-141, 148, 180, 207.

Chlorite rock, 66. *Hard grit stone*, 228.

Quartz, 143, 144, 206.

Lapis lazuli, 67, 82, 93, 112, 126, 214.

The length of the seal may vary from 14 to 67^{mm}, with a diameter $\frac{1}{2}$, $\frac{1}{3}$, $\frac{2}{3}$, $\frac{3}{5}$ and $\frac{4}{5}$ of the length. The seals, primitively straight, had later on concave sides. Few of them and only the more recent have any inscription. No. 122 is unfinished and not even pierced; Nos. 88 and 89 are not pierced thoroughly but only at both ends, and could not be hung on a string.

The real difference between the early Sumerian and the Sumero-Akkadian periods is found in the predominance of the Gilgamesh and Eabani contests in the former, and the regular worshipping of gods in human form in the latter. The Gilgamesh

and Eabani contests with wild animals are simply the heroic development of natural hunting scenes, by which a contact is established with the archaic or Elamite period. The worshipping of gods in human form with crowns, sceptres and thrones like kings, is a new feature of the Sumero-Akkadian civilisation apparently unknown to the pre-Elamites. It supposes regular institutions, city states, courts, and temples modelled on the courts. It expresses a higher ideal of worship no longer limited to stones, animal figures, weapons, and emblems, but to gods akin to humanity. It forms one of the main problems of the origin of the Sumerian religion.

Between these two extremes—which can be traced through different stages of development—heroic hunting and regular court worship of the gods, there is a large intermediary layer of mythological figures which seem to connect them, and where we see the human god emerging from the beast, or in close contact with the primitive forces of nature.

The serpent god is half man, half snake. Nidaba the goddess of agriculture is surrounded by ears of wheat and barley. The Sun god has rays of light on his shoulders, and the war goddess Ishtar, a halo of clubs and spears. Ea the god of waters carries a spouting vase. Next to the captured eagle brought in judgment, there is a birdman playing the same part, and when the gods attained full human stature and royal dignity, the world of heroes or demigods always had a number of bullmen, lionmen, birdmen, fishmen, and scorpionmen; while the pure animals, bull, lion, dragon, bird, fish, serpent, scorpion become simple followers, emblems and servants of the gods.

Star, moon, and sun, the heavenly powers, form another set of figures not exclusively but frequently combined with other figures, in building up the personality of a god. A bull is crouching in front of a winged gate. A seated goddess holds him by a rope attached to his horn. The flat crescent of the new moon shines on high. Is not the Moon god of Ur the young bull of heaven? The Sun god Shamash is a fighter, a

mountain climber, dividing light and darkness with his primitive sword formed of chips of flint in a wooden shaft. Armed with a stone headed club he knocks down his enemies. The morning and evening star is the symbol of the love and war goddess Ninni-Ishtar, in turn a nude servant of love pressing her breast, or a warrior armed with spear, club, caduceus and scimitar.

The weapons, symbols of strength and supreme arbiters of right, form the third set of figures, from which arose gods in human shape. The painted pottery of Susa has a figure of a lance on a square base. The same lance symbol of Marduk is found on a rare seal in the Museum collection as an emblem and object of worship in front of the seated god. The approaching priest touches the shaft with his hand so as to partake directly of the divine virtue. The number of armed gods is very great, and in many cases they wield particular and characteristic weapons. Shamash has a notched sword; Ishtar a caduceus and a scimitar; Nergal a curved blade on a straight shaft and ending in a lion's head; Ninib a caduceus; Immer-Adad a lightning fork and a hammer.

Within each one of these three sources of inspiration, heroic hunting, mythological figures, regular court and temple worship, we may follow a regular development, with an addition of new elements due to the growing Akkadian influence.

A. The primitive hunter represented with a bird like head, in profile, nude or wearing a scalloped, fleecy skirt, armed with spear, arrows and bow, and hunting with a pack of dogs among the pines and cypresses of the Elamite hills is soon superseded by a new hero. The new comer is a nude figure with wild locks, and his head in profile, or is represented in front face with three rows of locks falling on either side. He has smooth lips and chin, or an untidy pointed beard, or finally a large carefully curled beard. His head is bare or bound with a fillet. His loins may be girded around with both ends of the belt hanging on the hip. He has no longer any use for dogs, bow and arrows. He fights at close quarters, or his hands are armed with a short

dagger and a mace. The wild animals his adversaries are no longer running in the open, but standing up, rampant or reversed. A popular composition duplicates animals and hunters in contest, and by crossing them obtains a well balanced and symmetrical scene. This style is new and savours more of the school process than of a direct observation of nature. By the side of the nude superhuman hero, a more human figure appears dressed in a fringed embroidered loin cloth, and wearing a headdress. This likely represents a Sumerian king or ruler eager to equal himself to the hero. The hero hunter is no other than Gilgamesh, the central figure of the national epic. We find him early associated with the bullman Eabani, his faithful companion on the seals as in the legend. We may suspect in the composite figure of Eabani a last echo of an old tradition concerning the domestication of the wild bull, and in his attachment to Gilgamesh an expression of the ancient relations between Sumer and Elam. His quest brings Gilgamesh the king of Uruk into the cedar forests of Elam.

The weapons of Gilgamesh are the dagger, spear, and club, and particularly a long lance with a guard as well becomes an inhabitant of the plain. The same lance is easily transformed into a standard supporting star and crescent, or fixed into the ground will mark the entrance of the park. A wicker door will be hung between two such buckled shafts and a net will be spread right and left around the crouched animals. Gilgamesh and Eabani are the traditional doorkeepers of temples and palaces. Gilgamesh does not pursue the wild boar, but nobler animals, the panther, the leopard, and the deer on the early seals, and his main and classical adversaries are the lion and the wild bull. The bull may be the wild ox with diverging horns, or the bison with round crescent horns. Both species belong to the Elamite hills. Eabani has borrowed the round horns of the bison, which fact confirms his Elamite origin. The water buffalo with rugged slanting horns is never represented in connection with Gilgamesh before the time of Akkad, when the new models in art confirm

the supremacy and independence of the new empire. The figure of the buffalo is a sure index of time. Another somewhat earlier figure, the human headed bison, appears about the time of Ur Nina of Lagash. It is now generally agreed that the so called human head is simply a bull's head in front face. It is contemporary with the figure of Gilgamesh in front face with the locks and beard which became classical.

The same independent art of Agade replaced the numerous rampant and crossed figures by a simpler composition of one or two heroes in fight with one animal. This style, better suited to the ideal of a sculptor, is found again on the stelæ of victory of the same time, and prevails in scenes where Shamash the divine hero of light is represented as an athlete fighting his adversaries the powers of darkness. But this mythological fight belongs to the next group of seals, as well as the divine mitre with four pairs of horns, and the intercessory goddess with both hands held up. It is enough to trace their first appearance to the influence of Agade, and to notice the ever increasing inscriptions on the seals at the same time. Some of the names are clearly Semitic, and strange enough, some divine names: Lagamal, Ninkuku, are written without the star, the divine prefix.

Hunter with bird like head, skirt, and lance, 68; with arrows and bow, 71.

Heroic hunter, 69, 70, 72-81, 85, 86, 88, 89, 92-99, 101-108, 110-116, 118, 119, 122. Kneeling hunter, 87, 90, 91.

Gilgamesh, 67, 82, 84, 100, 109, 117, 119, 121, 123-125.

Gilgamesh and a Sumerian king, 67.

Bullman Eabani, 66, 77, 117.

Water buffalo, 140.

Hunter in Akkadian style, 142.

Hero Shamash in Akkadian style, 148-151.

First inscriptions, 126-139. Semitic names, 131, 134, 135.

Lagamal, 138. Ninkuku, 144. Umun palal: scepter bearer, 139.

B. Mythological figures. Mythology is a primitive fabulous explanation of the mysterious forces of nature, the mystery of light and darkness, of life and death, the mystery of water and vegetation. Very early the scene develops in the worshiping of the god in whom those forces are embodied. Attendants, priests and worshipers surround the god, bring offerings and adore with their hands up in front of their mouth. But on the most ancient seals, the fresh imagination that created the myth is still active, and the god is represented with graphic details, which we miss in the later monotonous scenes of presentation or adoration, borrowed from the daily temple ritual. This is true of the rare old seal where the serpent god is represented with a human bust resting on a coiled tail. But it is true also of the seals where Shamash the young hero of light rises in the morning, his notched sword in hand, above the mountains in the East, while two attendants fling open the gates of dawn. Flaming wings adorn the shoulders of the god. The active hero that we saw in contest with his enemies like another Gilgamesh, may also be represented seated on a throne, like the famous figure of Sippara, alone or in company of Ishtar from whose shoulders arise a full suit of spear, club and scimitar. Ea the god of water carries a spouting vase, streams arise from his shoulders and flow down on the ground, while fishes are swimming along the undulating lines. The god himself is represented in his shrine surrounded by waters, and sometimes has been mistaken for Noah in his ark. Gilgamesh is his servant holding the spouting vase, and perhaps keeping the door of the deep abyss. The libation, the symbol of flowing waters, is one of the first forms of sacrifice. The liquid fillet is often poured on green boughs, palm leaves, and bunches of dates fixed in a conical, or hourglass shaped vase. Nothing could express more vividly the primordial benefit of water to the groves of date palm, the most precious tree of the plain. The birds who plunder the ripe fruit are arrested by the servants of the god and brought in judgment unto Ea, or Shamash the great judge.

Nidaba the goddess of agriculture is represented hoary with ears of wheat. The grain or seed offering is the counterpart of the libation. Livestock are kept in pasture and enclosed within the penfold at night. The new moon is compared to the horn of the young bull of heaven. Composite monsters half animal half men are a survival of a still earlier period, and develop in semi-heraldic figures. A nude victim on a rare seal impression is thrown alive as a prey to devouring snakes.

The horned mitre with four pairs of horns, decidedly the headdress of the gods, and of all divine attendants since the time of Agade, had formerly in Sumerian time only a pair of horns, while a copper figure of a bull, and eagle feathers, completed the decoration. Early Sumerian kings may have worn a feather crown. The horns seem to have always been a symbol of divinity, borrowed from the powerful bison through the medium of Eabani. Very archaic figures of whom it is uncertain whether they are human or divine are bareheaded, or with a fillet bound about the head. They are probably figures of men or heroes at a time when no human figures of gods did exist.

Serpent god, 164. Nude victim thrown to the serpents, 165.

Rising Shamash, 187-193.

Seated Shamash, 179-186. Ishtar, 183, 184.

Ea with streams, 157, 158, and Gilgamesh, 159, 160.

Libation to a god in his shrine, 156.

Vase with palm and dates, 168-172.

Nidaba, goddess of vegetation, 166, 167.

Seed offering, 185.

Birdman brought in judgment, 174-178.

The bull and the winged gate, 161-163.

Composite monsters, 67, 111, 173.

Horned mitre, fighting gods, Akkadian style, 142, 148, 150, 152.

C. The worship of the seated god and goddess. The temple ritual is the main source of inspiration of the next series of seals. The mythological part is reduced to animal and

weapon emblems, constellations and vegetables. The classical scene, copying the court scene, represents the introduction to and adoration of the enthroned god and goddess. The worshiper bringing offerings is led by the hand, or raises his free hand up in sign of adoration. The god is surrounded by the attendants of the divine court, all distinguished by their horned crown, while the human worshiper is generally bareheaded. And even here, the ritual was fixed only by degree, and we may easily distinguish different periods. The early enthroned gods are bareheaded, with long hanging hair, bound at times with a fillet, and not easily distinguished from human beings. All distinction is naturally impossible in the archaic period when the Sumerian figures of god or men have all bird like heads and flouncy skirts. The horned crown as an emblem of divinity, distinct from the feather crown, was certainly in use before B. C. 3000, but had only two pairs of horns. The mitre with four pairs of horns was not common before the time of Agade. About the same period, B. C. 3000, the long hanging hair of god and goddess was tied in a loop behind, and bound by a fillet as a chignon over the neck. It was the privilege of Ishtar to let her long hair float gracefully on her shoulders. The thrones of the gods also changed with the times. They were at first a plain cubic mass of wood—or stone?—adorned later on with one or more cross bars, and finally resting not on the bare ground but on a daïs or step at the time of Agade. Still later they take the back and arms of a regular armchair.

The dresses follow the common historical development, from the primitive Sumerian skirt, a solid piece of fleecy material closing behind, to the large woollen shawl of the same material thrown over the left shoulder and under the right arm. This first quality dress—at times built like a robe, and covering both shoulders—is generally the dress of the most important person, the enthroned deity. The divine attendants standing around may wear it also according to their relative dignity. Usually they wear a simpler, plaited, probably linen dress, leaving both

arms bare in the case of a female, and even the upper body bare in the case of a male attendant. The human worshiper has neither horned crown, nor long hair, nor woollen shawl of kaunakes, but a simpler fringed plain shawl, or usually a loin cloth. His wife wears a shawl over the left shoulder. But girl servants with only a loin cloth, if rare on seals, are known from bronze figures, and foretell the nude love servant, the naked Ishtar.

The attitude in front of the god varied also with ages. In the days of Sargon there is a fixed type of worshiper and worshipping goddess with both hands up to the level of their faces. The palms are turned outside, or at least held parallel. It is the attitude of prayer and adoration, the elevation of the hands, *shu illa*. Earlier the adoration was expressed by one hand only held up to the level of the mouth. It is not exact to call it a kiss. No oriental god needs a kiss. The hand in front of the mouth is the inmost eastern expression for breath, word, soul, prayer *ka-shu-gar*. The adoring man is also always standing up, and never prostrate on his face—*laban appi*. Only prisoners, vanquished enemies, have that attitude. A few seals show kneeling worshipers. The two hands clasped is the proper attitude of the servant.

The great object of prayers and religion is life—*nam til*. Gilgamesh epic is a quest to discover the meaning of life and death. The gods kept in their hands the immortality, but they may preserve and prolong the mortal life of a king and of his race. The main offerings to the gods are food and drink, grain and water. Their altar is often a small table on three or four legs. A vase with palm and bunches of dates *Bi+sīg* is very appropriate to receive the liquid fillets of the libation. There are slender columnar altars with a hollow on the top to receive a liquid or burning charcoal, or even to support a large dish. A very remarkable primitive altar is a square pile of stones with a ledge. On the upper shelf is placed the leg of a sacrificed animal. On the lower are burning flames. A cup on the

side might represent a censer. The shape of the altar suggests both a mountain and a furnace. The offerings are numberless: cakes, flour, seed, wine, oil, water, honey, fruits, palms, all kinds of animals, birds and fishes. No sure human sacrifice, apart from the murdering of vanquished enemies, is represented on the seals.

Among the many seals of this series we may single out the goddess whose throne is replaced by her symbolic bird. She may be the goddess Bau, or Nina. A bearded god *Dur-mah* was once presented with a big votive seal. A unique seal shows the worshipping of a colossal spear emblem in front of a seated god, perhaps Marduk. Among numerous seals representing an unidentified goddess, the Museum has in the seal of Basha-Enzu of the IVth Kish Dynasty, one of the earliest dated seals, about B. C. 3000.

A few archaic Sumerian seals showing some ritual action have to be placed earlier than the seals just mentioned. The first represent primitive Sumerians with bird like heads and scalloped skirts seated on cubic thrones on either side of a slender vase, at times resting on a stand and from which they drink through a pipe. A servant attends upon them. They may be gods or men, as far as we can judge, enjoying some ritual feast. One unique shell seal with two registers shows above a row of twelve Sumerian figures in front of a gate, and below a hunting scene with a net spread out. Whatever be the meaning of the number twelve, of the gate, of the net, the procession like the frieze belongs to the technic of primitive art, never tired of repeating the same figure. The religious meaning of the procession is clear in the case of a number of bareheaded worshipers approaching a bareheaded goddess. The crescent palm and vases prove such scenes to be half way between mythology and ritual.

Primitive Sumerians drinking through pipes, 194-196.

Procession of twelve figures, gate and net, 197.

Procession approaching a seated goddess, 198, 199.

Seated gods and goddesses, 200-238.

Stone altar with a ledge, 207.

Goddess seated on a bird, 215.

Worship of the colossal spear, 216.

Bearded god Dur-mah, 213.

Seal of Basha-Enzu, 237.

GUTI-GUDEA, THIRD UR, AND MARTU PERIODS

The three periods so far as seal material is concerned form a unit between two foreign invasions, the invasion of the Gutí, and the invasion of the Hittites and the Cassites. The Gutí wild tribes of the Eastern Highlands are the first historically known of those racial waves that swept at intervals over the old culture land. They ruined the Akkadian empire of Sargon that extended from Cappadocia to the Persian Gulf. The Hittites and the Cassites put an end to the First Babylonian Dynasty, and to the Amorite Empire of Hammurabi. The predominance of the Amorite race, and the apparition on the seals of a new figure, the god Martu, may justify for the new period the name of Martu period. But this is specially true of the later time when Babylon was the capital of the united empire. The period of transition soon after the Gutí is most interesting for the breaking up of the old Sumero-Akkadian tradition, and the introduction of new elements.

The Gutí tribes had no kings, and were satisfied to rule from a distance. The opportunity was given to the southern Sumerian city of Lagash to develop under the local patesi Gudea—and the first part of the period may well be called the Gutí Gudea period. Between this and the Martu period the constitution of a Sumerian Empire under the sway of the Third Ur Dynasty proves original enough to form a special division.

The most noticeable change of material was the introduction of hematite, or natural iron ore, while the softer marble, calcite, stalactite, alabaster and above all shell were almost entirely discarded. The hematite period succeeded the diorite

period, as the diorite had replaced the shell, marble and calcite period.

Hematite, 272, 273, 279, 301, 303, 306, 308-312, 315-319, 322, 323, 329, 330, 343, 345, 347-351, 356-368, 370-373, 381-387, 390-393, 395, 399, 401, 403-405, 409, 412-425, 429, 430, 432, 433, 435-443, 445-448, 450-458, 461-466, 468-470, 475-481, 483-491, 493, 494.

Menaccanite, 379, 474.

Agalmatolite, 293.

Chromite, 369.

Ferruginous quartz, 374.

Diabase, 407.

Basalt, 346, 449, 473.

Serpentine, 239, 240, 242, 250, 252-254, 256, 259, 263, 265, 281, 292, 296, 299, 326, 342, 354, 377, 389. *Talcose serpentine*, 262.

Black diorite, 244, 246-249, 282, 307, 320, 321, 331, 355, 376, 388. *Brown and white diorite*, 255.

Syenite, red and black, 426.

Soapstone, 243, 270, 294, 400.

Green jade like stone, 241, 245, 251, 289, 291, 297, 298, 459.

Limestone, 260, 327, 344, 375, 378, 402, 444, 460, 471.

Limonite, 261, 290, 295, 304, 427, 482.

Alabaster, 305.

Red marble, 269.

Shell, 258, 288.

Quartz, 341, 380, 408.

Lapis lazuli, 264, 300, 313, 406, 410.

A few new stones announce the following Cassite period.

Chalcedony, 314.

Onyx, 352.

Carnelian, 428, 495, 496.

The *terra cotta* and *blue paste* seals, 54, 467, belong likely to a later period.

The *clay* seals, 339, 340, are probably ancient casts preserved on record in the temple archives. The seal 476 is not thoroughly pierced.

The length of the seals varies from 13 to 36^{mm}, with a diameter $\frac{1}{2}$, $\frac{2}{5}$, or $\frac{3}{5}$ of the length. The sides are generally concave. The seals with inscriptions are common, and the impressions on tablets and on envelopes of tablets multiply by the side of the older sealings, clay bullæ and tags.

The seals 206, 468 have still inside an oxydized piece of their original copper wire mounting.

THE GUTI AND GUDEA PERIOD

The constitution of the Empire of Agade had brought about a concentration of power, and exalted the position of the capital city and of its ruler above other cities, and of its god above other gods. The god moreover had borrowed so much from the kingly state, that the temptation came to the king to be worshiped as a god. The king was the god of Agade. Naram-Sin wears on his helmet the divine horns. The result was an ever increasing attempt at portraits, and representations of the king on steles of victory and rock reliefs. He was the main actor, treading down his enemies, like a new war god Nergal-Ninib, or protected by the war goddess Ishtar who delivered into his hands a long line of prisoners. This familiar scene of the steles of Naram-Sin, of the rock reliefs of Anubanini, and of Sheih-ḥan, is found again on seals of the transition period representing the triumph of Nergal and Ishtar, or of a king holding a sheaf of five clubs.

The decreasing importance of the local shrines to the advantage of the central one had another consequence. The old myths were revised in honour of the new leader. There was a more common and stereotyped form of enthroned gods, and ritual actions, presentation, adoration, offerings. The common figure was identified only by an ever increasing number of symbols: stars, weapons, animals. Symbolism and syncretism,

under the influence of the artistically poorer foreign population, replaced the fresh power of imagination of the earlier Sumero-Akkadian.

Among the foreign elements, one of the most remarkable is the round woollen turban, the classical headdress of Gudea, never found before his time, also the headdress of Hammurabi, of several kings of Ur playing the part of the Moon god of Ur, of king Anubanini, and finally of several Amorite gods, who prefer this new headdress to the older Sumero-Akkadian horned mitre. The horned mitre does not disappear, but is reserved to minor gods or to the usual intercessory goddess with her two hands up. The origin of the turban, which first appears after the Guti, must be traced back to the Amorite influence spreading down the Euphrates from Birejick, by Hana and Tutuli, the city of Dagan, to Babylon and Sumer.

The riding astride, represented on a rare seal, is perhaps the oldest witness of the introduction of the horse in Babylonia at the time of the Guti. The horse, the ass of the eastern mountain, as it is called in Sumerian, came in fact from the northern steppes over the Persian Highland. The riding astride is never represented before this time, and the name of the owner of the seal, a *Natium* servant of *Lugalannatum*, may prove a contemporary of Sium a ruler of the Guti.

Among the new emblems, we must mention the seated dog with a crooked stick on his head, an emblem of Ninib-Martu; the weapon of Nergal; the crooked stick of Martu; the five headed club of Lugal kur-dub? and a few mysterious symbols like the ampulla and the so called libra, the human head, the frog, the turtle, the fishman, the squat monkey. To the growing influence of Nergal is due the devouring dragon with a feather tail.

The fights of Gilgamesh and Eabani are still represented on a few seals, but the most popular scenes are now the worship of the seated god or goddess. The seated god holds in his extended hand a small vase, or ampulla, symbol of perfume and

prayer. He may be the human ruler himself, wearing the turban, and a plainer fringed shawl instead of the fleecy kaunakes.

Nergal and Ishtar, 152. Nergal treading down his enemy, 239.

The five headed club, 240.

The weapon of Nergal, and the dog with a crooked stick, 241.

The devouring dragon, 153.

The rider astride, 154. The turban, 239.

Seated gods and goddesses, 242-270.

Gilgamesh and Eabani, 153, 271-274.

Squat monkey, 214, 233, 255, etc.

THE THIRD UR DYNASTY

This period has inherited from the preceding period the cult of enthroned gods, or of the king of Ur worshiped as a god. The same ritual of presentation, of adoration, more seldom of offerings, the same worshipping goddess with both hands up, the same turban, shawl of kaunakes, or fringed shawl, the same seated god holding the ampulla are found in both. But a few details are characteristic of the period and may have been inspired by the style prevailing in Ur the capital for over a century. The seat of the god has lost the cubic form plain or with cross bars. It is now an elegant stool with four legs reinforced by rungs and covered with three rows of woollen kaunakes. The stool rests on a daïs or brick platform, and there is often a smaller footstool under the feet of the god.

The attempt at portrait is conspicuous in a remarkable seal impression of king Ibi-Sin without a beard, and also of his father Gimil-Sin, while the Moon god Sin is always bearded.

The worshiper, often a shaven and shorn Sumerian, is more frequently represented in the attitude of the servant, standing up with clasped hands.

The standard of the Moon god, a crescent on a pole, is worshiped like the god himself. The crescent has lost the archaic elongated form. It is semicircular, and his horns

usually include a symbol of the sun, a cross within a circle, with undulating rays of light between the branches.

Gilgamesh and Eabani are still represented on several seals. But a new development of the myth opposes for the first time to the hero, the winged dragon, an emblem of Tiamat, the primitive chaos, a symbol of storm, darkness and pestilence. The same dragon will have a long career in Assyrian times as the adversary of Bêl-Marduk. The hero of the creation has borrowed many traits from Gilgamesh, and his fights will be a popular theme to exalt the virtues of the national gods Ashur, Ahura Mazda, and of the king their representant, to the last days of the Persian rule. Gilgamesh will become a servant of those all powerful gods.

Gilgamesh is also a servant of Ea the water god. We may notice his presence in connection with vases and palms, and also the first apparition of the goat fish, a symbol of Ea, together with the curious figure of the small bandy legged man. This grotesque figure, not unlike the Egyptian Bes, has nothing in common with the older tradition. It may be traced back to Hittite-Amorite influence. The adoring hand lifted up, the weak knees giving way, may express the confusion of the enemy crying for mercy. The confusion of the enemy is the usual counterpart of the blessing of the just.

The god Martu stepping forth club in hand announces the imminent Amorite superiority.

The portrait of Ibi-Sin, 284; of Gimil-Sin, 287; Seals of Dungi, 277, 286.

Kallamu of Ashnunak, 285; Lishalum of Marad, 286.

Gilgamesh with vase and palm, 275, 276.

Gilgamesh, Eabani, and the winged dragon, 277-279.

Worship of the crescent on a pole, 280-282.

Seated gods with turban, 285-321.

Goatfish, 318; The bandy legged man, 310.

The god Martu, 322-323.

THE MARTU PERIOD

The political importance of this period cannot be exaggerated. It marks the foundation of Babylonia with a new capital, for a new race. The triumph of the Semite kings of Isin, the constitution of the Amorite Empire of Babylon, ruined for ever the political independence of the Sumerian South. But in art and religion the contribution of the new race is of a poor quality. Its most remarkable features are: the introduction of a new type of god, Martu, and of details of Amorite origin; the disappearance of the older type of Sumerian enthroned god, and the marked preference given to the standing active war and hunting gods Shamash, Ishtar, Nergal, Adad; the multiplication of weapons and animal emblems, and also of votive inscriptions to a single god or to a pair of gods; a carelessness in the representation of individual gods, and their reduction to a common type. Syncretism and symbolism are more than ever prevalent. This is an age of compilation, when the religious, artistic and even legal tradition, was revised and united under the name and to the honour of the great gods of the capital.

Martu the Amorite does not wear the long courtly robe or shawl of the enthroned Sumero-Akkadian gods. He is a hunter and a warrior, like the rest of his wandering tribes, and his dresses never reach below the knee. He is usually represented stepping forth, club in hand. He wears a loin cloth, or a short tunic with a belt, and a shawl thrown over the left shoulder, and reaching in front to the knees. His right arm is bare and hanging. His left hand presses to his breast a short club, which he holds near the round stone head, at times together with a crooked stick or scimitar. His head is covered with a round woollen turban. His hair is short, his beard large and curled.

These must have been the common dresses and weapons of the Amorites. Martu's most typical emblem is the crooked stick. It is a long straight and simple staff, on which a crooked piece, in many instances with a cloven end, seems to be fixed

by a rivet. It is carried with the curve on high like a shepherd's crook, and such was probably its first use. It is not a throw stick, for which use its long handle would make it unfit. It was kept in hand, but its curved, hardened and perhaps sharpened head would serve for cutting and catching. The crooked stick must have been the weapon of Martu in the original home of the Amorites. He is sometimes represented crooked stick in hand, his foot lifted on a deer or antelope, his head covered with a high foreign mitre, and certified by an inscription to be Anu the supreme god of the Amorites. An inscription gives him as a son of Anu, as well as a desert god who stirs up mighty dust clouds. In Babylonia his crooked sticks were planted as an emblem on the top of the stage tower, or on the back of a crouched antelope.

The type of Martu was not so fixed that he could resist the old Sumerian influence. Imported in Babylonia he adopted the manner of the land, copied several indigenous gods, or was identified with them. He was a new Enlil. At Babylon he was Marduk, and his crooked stick developed into a scimitar. His garment grew to a long embroidered robe. His hair was tied in a loop after the old fashion. He left the turban for a high tiara adorned with embroideries and feathers. At times he carries in his hand the ring and scepter of Shamash. In Kutha he was a war and hunting god like Nergal and Ninib. He belonged naturally to their cycle. The seated dog is the well known emblem of Gula the wife of Ninib, and the crooked stick on the head of the seated dog is a symbol never found before this period, nor later on Cassite monuments. The seated dog with the crooked stick is frequently associated with Nergal's weapon, a curved blade with a straight shaft and ending in a lion's head. The dog being the emblem of Gula, why should not the crooked stick be the emblem of Ninib Martu, a token of hunting and victory. Shepherd's crook and dog are the fit emblems of the gods of the wandering Amorites, representing Martu and perhaps his wife Aba, a new Gula.

The same foreign Amorite influence is felt also in details of style found again on seals from Syria, Cappadocia and the Hittite land. The horned mitre is still found as a symbol of divinity on the heads of several gods, chiefly on the heads of minor gods, divine attendants adoring in the rear of the scene with two hands up. Beside the round turban, both a human and divine headdress, there appears for the first time on the head of many gods a conical hat, with large brims, or a bulging top, together with a new style of hair dress not bound in the traditional graceful loop, but in what seems a short tail or a swallow tail. Such details may be attributed to the carelessness of the artist, but also to the western and Hittite fashion. The long fillet sometimes hanging below the hair on the back of several female figures will be popular later in Babylonia and Assyria even for the male figures. A round mitre with one pair of horns, and a circular mitre with a feather top foretell the same later style. A unique libator standing on a daïs has his hair tied in a short tail not hanging behind, but thrown over in front.

Next to the traditional worshipers led by the hand, adoring with one or the two hands up, bringing an offering, kid, lamb, or antelope, new gestures are developing. The worshiper stands before his god as a servant with both hands clasped, or with hands extended low and almost horizontal. Several gods adopt the same attitude of a hand extended low, holding no vase or weapons, only expressing welcome. Many kneeling and reversed figures are a new attempt to picture adoration and subjection. The little bandy legged man may represent the *meskinu*, an humble worshiper, or the vanquished enemy. He is in one case carried on a pole like a standard. His counterpart is a squat monkey, also a symbol of adoration, carried on a pole like the star and the crescent.

Gilgamesh and Eabani are still fighting wild animals, lions and dragons with a feather tail, but they are usually accessory figures, drawn on a diminutive scale. There is a common

representation of Gilgamesh holding the spouting vase, and of Eabani as a club, spear, or lance bearer, and a few rare fishman and lionheaded man.

The Amorite libator, a new type of servant and priest, is represented bareheaded, nude or wearing a loin cloth, or a short tunic with a belt. Instead of the old Sumerian spouting vase, he lifts in one hand a libation cone while carrying in the other a small, probably metal, pail, with round handle and three short legs. The Assyrian guardians will have the same attitude keeping watch on the tree of life. The libator on a daïs, on a level with the god stepping over his ziggurat, is perhaps performing the rites of the sunrise. The same is at times represented holding a crooked stick, or a spear of Marduk.

The hieratic libator may explain the new and curious figure of the naked woman in front face, standing up with clasped hands or holding her breasts. Heavy locks of hair fall on either side of her head, sometimes in profile, usually in front face. She may wear a necklace and a jewelled belt figured by a few lines across the hips. Her sex, at times her navel, is strongly marked. Like the libator she may stand on the ground or on a daïs, but she is an accessory figure, often of smaller size or reversed, and never seems to take any interest in the main scene. She is usually identified with Zirbanit the wife of Marduk, the love goddess of Babylon. Most likely she is an Amorite creation inspired by the great mother goddess of Syria and Asia Minor. On the seals she is not a statue, not a representation of any particular goddess, but the servant of love, the votary of the temple ready to perform her duties, the *salme* and *entu*, for whom special provisions are made in the Code of Hammurabi. Herodotus has left us a graphic account of these servants of Mylitta.

The war and hunting gods standing up and stepping forth, weapons in hand, prevail over the seated figures popular in the Sumerian South. There are scarcely a few representations of a seated Shamash holding scepter and ring—which might

induce one to suspect the Sumerian origin of the famous image of Sippara—and of a seated goddess with a palm. The fighting Babylonian gods wear a plaited shawl girded about their middle and opening in front to let pass their bare leg. The upper body is protected by a short tunic or a cuirass. They carry, Shamash a notched sword, Ishtar a caduceus and a scimitar, Nergal and other war gods a scimitar and a club with 5, 7, 9 or more heads, Adad a lightning fork and a hammer or club. Their leg rests on a mountain, or a ziggurat or a symbolic animal lion, dragon or bull. The bull of Adad may be led by a rope attached to his nose. A composite winged dragon has two heads, a bull's and a lion's head. Ishtar is usually in front face, with locks of hair on either side, and two quivers full of arrows crossed on her shoulders.

Next to the great gods easily identified by their attitude, weapons, and symbolic animals, there are many dubious figures like Martu, Ishtar, Shamash, but with no weapons in hands; or with the new gesture of the hand extended low, or finally wearing the long Babylonian robe no more open in front. They are a common type of many new and foreign gods. The artist depended on an inscription, or even on a symbol in the field, to determine their personality. Among the new comers are Marduk with the lance, and Nabu with the clasped hands; a Martu in long robe, holding a crooked stick; a goddess like Ishtar, perhaps Shubula, standing on a lion and a winged dragon; a classical Marduk with the scimitar and a crouched wingless dragon; a Dagan with a caduceus; a seated god with an asymmetric bow, and a god with bow and scimitar; Syrian gods like Tarku, Anath, Ishhara, Teshub; a serpent god Shaḥan son of Shamash.

Groups of gods are a sure index of the ever more composite pantheon. Martu is represented alone, and with Shamash, with Ishtar, with both of them, with a Syro-Hittite war goddess, with Shamash, Zirbanit and Adad, with Adad alone or with Nergal. The invocation of a pair of gods, usually husband and

wife, is frequent in the inscriptions to Shamash and Aa, Sin and Ningal, Enki and Damgalnunna, Lugalbanda and Ninsun, Adad and Shala, Ninsianna and Kabta, Martu and Aba, Immer and Ninsianna, Nergal and Ragamirik, and also of many single gods Nin-shubur, Immer, Adad, Ea, Shaḥan, Ishum, Nusku, Dagan, Shubula, Kititum, Nabu, Sin, Gushirra. Sometimes the inscription alone is engraved between two worshipers, like a symbol and standard of the god, which will prove a favorite device in the following Cassite period.

Weapons and animal emblems are invading the field between the main figures. Their enumeration, with a common reference to the general index, will be sufficient. They are, the star, the crescent, alone, on a pole, carried in hand, or resting on a base, the sun disk with a cross and rays of light, the scorpion, the fish, the goatfish, the lizard, the hedgehog, the turtle, the fly, the bird, the hare, the fox or jackal, the seated dog, the squat monkey, the ibex, the antelope, the goat's head, the bull, the humped bull, the human headed bison, the bull's head, the lion, the winged and wingless dragons. A human head, like the little bandy legged figure, may be a symbol of the servant or of the enemy.

Other symbols are the spouting vase, the ampulla and libra, a vase with two handles, a vat recipient symbol of rain, the three dots of Sin, the crooked stick of Martu, the scimitar, the caduceus of Ishtar, the spear of Marduk, the lance, the weapon of Nergal, the bow and arrows, various clubs, the lightning fork, the dagger and also the stools, mountains and ziggurats.

There are a few historical seals of Dagania servant of Sumuabum, 326; of Ibisin son of Zabum sharrum, 327, of a servant of Hammurabi, 328; and a curious war scene of a prisoner handcuffed on a beautiful seal of Sineribam son of Sin-ennam, perhaps a king of Larsa, 329.

Martu, 325, etc. Martu and Aba, 324. Martu with a metal clasp to his belt, 342; with crooked stick and club, 329, 371, 377, 390, 420, 421, 443.

- Martu god of the sand storm, 342.
Martu with a conical hat, and hair tied in a tail, 360, 361, 368, 375, 376, 387, 391, 460.
The crooked stick of Martu on a ziggurat, 346; on an antelope, 344, 345, 385.
Martu and Shamash, 420, 421, 422, 426, 475.
Martu and Ishtar, 329, 349, 390, 395, 397, 398.
Martu, Shamash and Ishtar, 423.
Martu and a Syro-Hittite war goddess, 450.
Martu, Shamash, Zirbanit and Adad, 424.
Martu and Nergal, 443.
Martu (or Marduk) and Adad, 445, 458, 460.
Martu like god with conical hat, 374, 375, 379, 476, 481; and a crooked stick, 453, 454, 475.
Martu like god with no attributes, 356, 364, 369, 378, 380, 384, 386, 389, 398, 400, 401, 423, 479.
Shamash, 404, 405, 407 to 429, 493.
Shamash like god, 403, 481; with scepter and ring, 406, 428, 429; with a crooked stick, 454.
Ishtar, with quivers, scimitar, scepter and ring, 329, 390, 397 to 399, 451; with the caduceus, 349, 423^a.
Ishtar like goddess, 395, 423; with scepter, 396; standing on lion and winged dragon, 392.
Nergal with 7 clubs, bow, arrows, and scimitar, 441, 442.
Nergal and Martu, 443. Nergal and Adad, 445. Nergal and Ragamirik, 494.
Nergal like god holding a many headed club, 435, 436, 442.
Animals of Nergal cycle, 330, 430, 440, 441.
Goddess Shala (?) holding a many headed club, 434, 437, 438.
Adad alone, or with Shala, Nergal, or Martu, holding the thunder fork and standing on a bull, 326, 434, 435, 445, 455 to 460.
Standing god with hand extended, 339, 343, 345, 448, 462, 468, 470 to 472, 476, 477, 482 to 491, 494. Standing goddess, 327, 478, 480.

- Seated god Shamash (?), 332, 430, 431, 470.
Seated goddess with palm, 432, 433; hand extended, 496.
Marduk, 463 to 469, and 477.
Nabu, 448, 463, 472 and 473, 474, 485, 487.
Dagan, 447.
Seated god with asymmetric bow, 446; god with bow and scimitar, 461.
Shahan, 489.
Servant priest with libation cone and pail, 347, 388, 390, 393, 408 to 410, 411, 419, 428, 445, 451; standing on a daïs, 419, 423, 461, with hair tied in a tail, 461.
Nude woman, head in profile, 329, 344, 359, 483; in front face, 380 to 389, 424, 432, 433, 465, 466, 475, 488 to 490; on a daïs, 341, 378, 379.
The Amorite servant carrying the crooked stick, 389, 405; the spear, 462.
Gilgamesh, Eabani and wild animals, 324, 324^a, 376, 378, 417, 439, 440, 444. Gilgamesh and Eabani, 431; Gilgamesh and the reversed lion, 354.
Gilgamesh and the libation or spouting vase, 336^a, 348, 359, 362, 396, 415, 434, 456; kneeling, 365.
Eabani club, spear, lance bearer, 329, 446, 455, 492; with Gilgamesh, 471.
Standard on a pole, 378, between two attendants, 495.
Bandy legged man, and squat monkey as standards, 413.
Inscription between two worshipers, 328, 331, 336.
Figure in short tunic striking two human heads with an axe, 349.
Nude enemy half bent, 329, 330; kneeling, 372, 448.
Lion headed man, 422; Fishman, 442.
Conical and bulging hat, 351, 360, 361, 364, 369, 374, 442, 450, 459, 461, etc.
Long fillet hanging on the back, 351, 415, 421, 446, 450.
Long robe with sleeves, 351, 384.
Round mitre with one pair of horns, 435; cylindrical mitre with feathers, 450.
Rites at sunrise, 423; Seed offering, 438.

HITTITE AND CAPPADOCIAN SEALS

The flat Cappadocian seals with a handle betray a foreign perhaps Cretan influence, but like the flat Elamite, and the early Assyrian seals, they use a primitive material to which may be added in more recent times bronze and glass.

Serpentine, 511, 513, 514, 522, 525 to 528.

Black diorite, 512.

Soapstone, 517, 523.

Agalmatolite, 518.

Baked clay, 515.

Bronze, 516, 519, 520, 524. *Bronze ring*, 521.

Ring impression on glass, 529.

The Syro-Hittite seals, as far as scenes and material are concerned, seem to belong to the Martu period.

Hematite, 497, 499-503, 505-510.

Basalt, 504.

Outside of a few inscriptions in Hittite characters, the seals are characterized by new figures and new details of foreign origin: the god Teshub with his particular hat, and hair hanging in a long tail, the goddess Ishhara? unveiling herself, the goat's head, the hare, the griffin, the falcon or dove, the rope or guilloche pattern, the Hittite libra, with a small flame like appendix on the top, and the large border lines.

Details will be found in the catalogue and in the general index.

A rare, perhaps Assyrian seal—510—has a figure of a bronze bull, the flaming altar of Moloch.

CASSITE PERIOD

The hematite is now abandoned for more brilliant stones, the agate and the chalcedony.

Agate, 530, 533, 535, 545, 547.
Carnelian, 531.
Red jasper, 532, 537, 546, 566.
Beryl, 544.
Alabaster, 534.
Glass, 567. *Glazed pottery*, 568.

The length of the seal varies from 16 to 35^{mm}, with a diameter $\frac{1}{2}$ or $\frac{3}{5}$ of the length. The sides are frequently convex or barrel shaped. A long votive inscription accompanies or replaces the name of the owner, or the invocation of the gods.

A long fringed, embroidered robe covering the ankles, or raised obliquely to the knees, a low round turban, the hair long and hanging or tied in a tail, are now the common style. Other characteristic details are the cross and rhomb, the rosette, the plant of life, the fly, the locust, the fishman, the unusual manner of offering a kid holding it by the horns.

There are two historical seals of Izgur Marduk son of Karaindash, 530; and of king Kurigalzu, 531, and some interesting dedications to Nabu, Marduk, Shugamuna, Lugalbanda, Ninib and Gula, Nininsina, Ishbeazag, Nineanna. A seal preserves the record of a machine pumping good water and of a reservoir presented to Ninni the great daughter of Sin—545. Some seals were deposited and preserved in the temples, in this case at Nippur, 566. The seal impression, 569, has one of the best, if not the earliest representation of the plow, with a feeding tube for seed, and a team of two humped bulls.

THE ASSYRIAN DOMINATION

From the Cassite to the Neo-Babylonian Dynasty, Babylonia was under the political domination of Assyria. The Assyrian culture borrowed most of its elements from Babylonian originals, but developed it on its own line, with all the resources of the new empire. It was moreover directly in contact with the northern highlands, with Syria and Egypt.

The early Assyrian—or Babylo-Assyrian—seals use the older material diorite and serpentine, but more recent seals adopt the agate and the jasper in vogue since the Cassites. No seal of this period in the present collection has an inscription.

Serpentine, 574, 578, 599, 600, 602.

Black diorite, 575, 576, 580.

Soapstone, 572, 573.

Basalt, 571.

Hematite, 589.

Stalactite, 578.

Chalcedony, 577, 585 to 587, 590, 592, 603, 606, 609, 610, 613 to 615, 617, 618, 620 to 622; *Blue chalcedony*, 595, 608, 619.

Sardonyx, 604.

Carnelian, 583, 591, 593, 594, 596, 605, 607, 611, 612, 616.

Jasper, 582, 584; red, 581, 598, 601; green, 588; brown, 597.

The length of the seal varies from 14 to 18^{mm}, with a diameter $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{2}{5}$, $\frac{3}{5}$ of the length. The later seals have convex sides. One seal of scaraboid form betrays Egyptian influence, 513. The seal 612 has preserved the copper wire of its mounting.

Assyria, a plain surrounded by hills and mountains, has more in common with Elam than with Babylonia, and while inspired and tutored by the latter always shows originality. War and hunting scenes were here more popular than the peaceful liturgies of the south, and even in ritual scenes the main actor is usually the king with bow and sword, pouring a libation in thanksgiving for a happy hunting. Details of the scene and costumes are properly Assyrian. In front of the king a high official carries spear and bow or a square flag like fan. A long narrow stola, mark of his dignity, thrown over one shoulder hangs down to the feet. Between them there is a large vase on a stand. Both have long hair and beard. The king has usually a conical mitre, bound by a fillet or diadem. A long tasselled fillet hangs below his hair. The official has only a

fillet bound round his hair. The horned mitre, of round form and with one pair of horns, seems reserved to gods or to mythological heroes. The Assyrian shawl or robe, opening in front, has three zones of fringes or embroideries, and is girded around with a large belt, or the fringed shawl may be wound around the body with one angle thrown over one shoulder and attached to the belt by a metal clasp.

There are few archaic Assyrian seals with geometrical designs, a border of chevrons; few figures of the gods, Adad on the bull, Ishtar with quivers and a feather mitre, stepping forth in a halo of spears and clubs. More interesting are the scenes connected with the worship of the bull. Mention has been made in the Hittite period of the bronze bull the flaming altar of Moloch. One seal has a figure of a bull idol under a canopy, in front of a seated figure drinking through a pipe. A gridiron altar and a grate like columnar altar are remarkable instances of the fire sacrifices.

The Assyrian throne of seated deities is usually an armchair with a high straight back, adorned with four stars in the case of Ishtar of Arbil.

The most popular scenes represent the tree of life and the fights of Bêl-Marduk with wild animals. The tree of life, a palm tree, very conventional, stands covered with all fruits of good luck and happiness below the flying sun disk, and surrounded by all sorts of animals, ibexes, gazelles, antelopes, ostriches, lions, or by human worshipers, or winged sphinxes, scorpionmen, bullmen, birdheaded genii.

The flying sun disk in which are combined the old Sumerian *Imgi*, the spread eagle, and the Egyptian flying beetle, is the figure of the Sun god identified with the national god Ashur, and later by the Persians with Ahura-Mazda. At times the half figure of the god in human shape and national dress is engraved in the middle of the disk. But the symbol of the all beneficent sun is sufficient by itself. Tail and wings of the eagle are flaming rays, and the talons have developed in streamers

by which a contact is established with the lower world. Head and antennæ of the beetle have changed to a bowshaped crown.

The heroic hunter is first a kneeling bowman, with a sword across his shoulders. His adversaries are the bull, the antelope, the hairy bison. He may be a figure of Bêl-Marduk, Ninib, Ashur creating order out of the chaos. And such is his later theological development. As a winged hero with one or two pairs of wings he fights all kinds of animals, ibex, antelope, bison, ostrich and winged dragon. He is the Assyrian version of Marduk, and of the older Gilgamesh.

The Assyrian artist took a special delight in composite monsters, winged dragons, genii with a scorpion tail, or with a fish skin. Some scenes of animal life are in the Elamite style, but the winged dragon in flying gallop betrays western, Cretan influence.

The new favorite symbols are the two nails of Nabu, the lance of Marduk with tassels, fixed on a base, or held up by Gilgamesh, the tasselled crescent fixed on a base, the four dots of Ishtar of Arbil, and the seven stars of the Igigi. A worshiper may stand alone in front of the emblems of the gods.

Geometrical designs and chevrons, 570, 574.

Assyrian libation, 571, 574, 575.

Adad on a bull, 571.

Bull idol, 572. Bronze bull altar, 510.

Gridiron offering altar, 573. Grate like altar, 580. Altar with cakes, 593.

Ishtar, 579 to 580.

The tree of life, 586 to 601.

The kneeling bowman, 576, 578.

Bêl-Marduk fighting, 603 to 620.

Winged dragon a constellation, 610. Winged dragon covered with feathers, 611.

Genius with scorpion tail, 584; with fish skin, 607; with bird head, 595.

Winged dragon in flying gallop, 617.

Lance or scepter on a base, 580, 581, 604, 616.

SABÆAN INSCRIPTION

This seal in chalcedony shows the usual Bêl-Marduk fight, 624. There were Mineo-Sabæan chieftains and petty kingdoms along the Euphrates. Except for names and writing they were dependent from Assyro-Babylonian tradition.

NEO-BABYLONIAN PERIOD

For the first time since the early Sumerian days the cylinder seal is losing its popularity, and is by degrees replaced by the cone seal in stone, and by rings of various metals. Next to the brilliant agate, jasper and chalcedony there is a new and cheaper material of glass, paste and glazed pottery.

Agate, 625, 630, 664, 666, 709, 711, 714, 730, 751, 768, 772, 784.

Cameo, 766.

Chalcedony, 626, 628, 671, 672, 675, 677 to 682, 684 to 686, 688, 691, 693, 696 to 698, 700 to 702, 705, 717 to 720, 729, 731, 741, 742, 745, 747, 750, 752, 753, 755, 756, 759, 763, 765, 770, 773, 774, 779, 789, 790, 796, 798, 799. *Blue chalcedony*, 695, 699, 704, 710, 712, 718, 757, 758, 782.

Carnelian, 660, 690, 719, 727, 738, 754, 767, 771, 778, 781, 786, 792, 793, 797.

Lapis lazuli, 713, 794.

Jasper, 683, 726, 780; green, 721, 723, 728, 1032; red, 694, 716, 769.

Alabaster, 663.

Paste or glass, 676, 687; green, 732; blue, 736.

Limestone, 627, 689, 703, 706, 707, 724, 785.

Limonite, 715, 737, 748, 761, 762, 787, 791, 795.

Marmolite, 661, 662.

Flint, 629, 673, 692, 1031.

Menaccanite, 749.

Clay, 635, 708.

Baked pottery, 643, 776, 1036, 1037. *Glazed pottery*, 636, 637, 640 to 642, 644 to 647, 653, 764, 1033. *Blue glaze*, 739. *Green glaze*, 631 to 634, 638, 639, 648 to 652, 654 to 659, 665, 667 to 670, 722, 740, 760, 783, 1034, 1035.

The new forms of seals are mainly stone cone seals with a convex face.

Cone seals, 626, 676, 683, 687, 698, 700, 705, 710 to 714, 722, 732, 736, 745, 756, 769.

Square cone seals, 688, 706 to 708, 770.

Octagonal cone seals, 677 to 682, 684 to 686, 689 to 697, 699, 701 to 704, 709, 716.

Flat oval seal with a handle, 675; *in pendant form*, 739; *flat cylindrical*, 768.

Flat scaraboid seal, 627 to 630, 717, 718, 720, 721, 724, 740, 776, 784, 1034.

Bell shaped seal, 643, 758.

Cylinder seal with a top handle, 1024.

Hemispherical seals—of North Syria?—715, 719, 723, 725 to 729, 731, 737, 747 to 750, 762 to 771, 773, 779, 780, 787, 791, 795.

Scarabs, 760, 783, 1013, 1033, 1036, 1037.

Porcupines, 764, 785.

Ducks, 752 to 755, 757, 782, 1035.

Ring shaped stone seals, 741, 742, 759, 761, 765, 772, 774, 781, 789, 790, 792, 793, 796 to 799, 1023.

Seal rings were carried on the finger. They were generally all metal, or with a stone inlaid.

Ring stones, 730, 738, 751, 766, 767, 778, 786, 794, 1032, 1038.

Ring in chalcedony, 746.

None of these seals, except 710, has any cuneiform inscription. Egyptian names are found on scarabs, or on duck shaped seals, 1033 to 1035, 1037, and Aramaic inscriptions on a cylinder

and on a cone seal, 1024, 1031. The seal 744 has preserved a rusted piece of iron mounting, and the seal 635 is not thoroughly pierced.

This is a period of decadence in the art of seal engraving. The cylinder seal is passing out of fashion. Cone seals and rings offer to the artist a much narrower field. The scene disappears and is replaced by a single worshiper or a few symbols, star, weapon, vegetable, animal. New motives and details betray the growing Persian influence.

There is no sudden break. The heroic hunter Gilgamesh or Bêl-Marduk is still represented in contest with wild animals, lion, ibex, deer, ostrich, dragon, serpent, also lionmen and winged lions. But he is now frequently dressed like a Persian. The winged lion has curled wings, after a special Persian pattern. The serpent is one of the foremost adversaries, whom the Persian bowman pierces with his arrows. It is at times a horned serpent, attacked by a bird like genius.

The tree of life still spreads under the winged disk of the sun surrounded by ibex, antelope, bull, winged lion. But the tree dwindles frequently to the size of a plant of life, not unlike the precious plants of the Cretan tradition, the silphium, the saffron and the styrax. A true paradise in Persian style is surrounded by all kinds of birds and animals.

The scene of worship is reduced to a single worshiper, in long Babylonian robe, standing hands up in adoration before a low brick altar supporting various emblems, the spear of Marduk, at times accompanied by the wingless dragon, the double nail of Nabu, the lightning fork of Adad, the goat fish of Ea, the dog of Gula, the lamp of Nusku, the winged scorpion. The winged sun, the star and crescent of any Sun god, of Ishtar and of Sin are placed above.

The same composite monsters and emblems as in Assyrian times are still engraved as single motives: the fishman, the winged scorpionman, the winged sphinx, the winged bull and

all sorts of flower, tree, beetle, bird, goose, ostrich, fish, scorpion, serpent, ibex, antelope, bull, humped bull and lion.

But to a western influence must be traced back the winged sphinx in flying gallop, the worship of a narrow 8-shaped shield, the row of heads, and the figures in procession. The Persian influence is marked in details like a predilection for winged figures, the dresses and trousers of worshiping figures, the three pointed crown of a seated goddess, and of the harp players, the fire altar of true Persian style, the cock, the pheasant, the wild boar, the horse rider.

Only one seal bears an inscription, a single name of a god Ziḫa. It has a curious figure of Eabani holding the door posts, or opening the gate of dawn under a radiating sun.

Bêl-Marduk and wild animals, serpent, 640, 642, 647; dragon, 641; lion, 664; ibex, 660; deer, 639; ostrich, 637; lionmen, 661; winged lion, 663.

Persian lion with curled up wings, 632, 633, 636, 637, 638.

Persian bowman and the serpent, 643 to 650.

Serpents, 655 to 657. Bird genius and serpent, 651.

Tree of life, 653, 659, 666 to 670, 712.

Plant of life, silphium, 741, 746, 761; saffron, 747 to 750; styrax, 743. Paradise, 744.

Brick altars and emblems: of Adad, 702; of Ea, 676; of Gula, 675; of Nusku, 677, 698, 709; the winged scorpion, 713.

Winged sphinx in flying gallop, 721.

The worship of the 8-shaped shield, 799. Row of heads, and procession, 633, 634.

Winged scorpionman, 652; winged sphinx, 717 to 720, 722 to 724; winged bull, 725 to 727.

Persian dresses, 796 to 798; Persian crown, 625; harp players, 626, 627; fire altar, 759.

Cock, 769 to 773; pheasant, 774; wild boar, 777 to 779; horse rider, 800.

Eabani and the dawn gate, 710.

THE PERSIAN PERIOD

An interesting collection of seal impressions on tablets all dated in the reigns of Artaxerxes I and Darius II, B. C. 464-404, represents the Persian influence in Babylonia, for a continuous and well determined period of sixty years. The tablets are documents from the Murashu and sons, bankers at Nippur in those foregone days. The text of the tablets has been published by H. V. Hilprecht and A. T. Clay from 1898 to 1912. The artistic and cultural value of the seals deserves a special study.

The clay impressions have been made by:

Stone cone seals, 801 to 808, 811, 814, 815, 819, 824, 825, 827, 833, 834, 837, 838, 842, 843, 845 to 853, 855 to 887, 889 to 930, 932 to 969, 981 to 987, 989, 990, 992 to 995, 998. Only the inscription of 999 is preserved.

Rings, 809, 812, 816, 817, 821, 826, 828 to 832, 835, 836, 841, 854, 970, 972 to 975, 980, 988, 991, 996, 997, 1000.

Iron rings, 813, 818, 823, 888, 931, 971, 976.

Bronze rings, 810, 822.

Gold rings, 820, 840.

To which may be added some impressions on clay sealings of the same period, made by *stone cone seals*, 733 to 735, 743, 744, 775, 777, and *rings*, 674, 839, 844.

To the same time probably belongs the Cappadocian impression on glass, 529. Nail marks are a substitute for seal, 817, 977, 978, 979.

There is one cuneiform inscription, 848; and a few seals with Aramaic names or letters engraved, 803, 829, 831, 995.

The same symbols, animals, scene reduced to one or two figures, are found here as well as in the previous period, with an increasing number of motives from Persian, and even later from Greek inspiration.

Star, crescent, flaming sun, are always the symbols of the great astral deities, but in the sun disk a figure of Ahura Mazda in Persian dresses replaces Ashur.

The goatfish is always the symbol of Ea, but his ram-headed club seems to end in a fish tail. Two falcons or fishing birds keep guard on a big fish. The fishman and his spouting vase is a traditional figure. But the two birds guarding the plant of life, or a columnar altar under the flaming sun, are a new interpretation. And certainly the cock and the hooded falcon spell new times and new life. Same new inspiration in the figure of the greyhound, or the dog with a piece of game in his mouth. There is a strange new figure of a crocodile or salamander.

The Persians were great hunters, and the seals have many hunting scenes. The lion, the royal animal, in turn passing, seated, rushing on, is represented forcing a deer, a gazelle, a wild boar, a horse. He is attacked by the Persian archer standing or kneeling, or pursued from a chariot.

The horse was the favorite mount of the Medes and Persians. He is represented standing, passing, attacked by lion and winged sphinx, rampant and crossed, or in hieratic attitude on either side of a plant of life, like a sunflower, even worshipping the winged sun with a figure of Ahura Mazda. A team of horses is seen driving the crescent of the moon. A dismounted rider leads his horse by the rein. A Persian god or hero is seated in ritual attitude in front of a reined horse and of a censer. The Persian rider, with tight tunic, a helmet with leather straps, a lance, a water bottle tied behind, a fringed blanket as a saddle, gallops his horse while pressing a prisoner with hands bound behind his back. The Persian hunter attacks the wild boar on foot, but pursues him also on horseback, as well as antelopes and wild asses.

From the chariot and its speedy wheel a new motive is derived showing three foreparts of horses with bit and rein and at full gallop disposed round the nave like spokes in a wheel. Foreparts of bulls, winged bulls, winged dragons and lions play the same rôle. There is a rare winged centaur with short dagger in hand.

The Persian archer pursuing winged bull and dragons replaces the older Gilgamesh or Bêl-Marduk. The latter is still represented in contest with ibex, bull, humped bull, winged bull, lion and griffin. But he is usually transformed and dressed like a Persian hero fighting with the same animals and with winged bullman, sphinx, winged lion, dragon and griffin. There is a rare form of Bes between two sphinxes.

Winged bulls, dragons, griffins, sphinxes, scorpionmen are always great favorites. They are the natural keepers of sacred emblems, tree or plant of life, and columnar altars. One seal shows a purely Persian fire altar. The tree of life, a palm tree, may become a sunflower, or a plant of life like the silphium.

The Babylonian worshiper stands one hand up in front of various emblems of Marduk, Nabû, Ea, a winged scorpionman. a stela like mitre resting on a low brick altar, or he holds by the neck a libation bottle, or a cone and a pail in front of a candlestick of Nusku. A female worshiper carries a branch.

The Persian worshiper is rarely represented in that attitude. He is a hero hunter, a rider, a warrior with bow, lance and shield, treading down the vanquished Greek soldier.

The Greek conquest of Alexander was preceded by the peaceful invasion of Greek traders. Curious heads of Ishtar have a purely Greek profile combined with the oriental symbolic ornament of a crouching lion, and a Janus mask. A woman bust, a cantharos, several pointed jars, and a unique rhiton in the shape of a pregnant woman are so many witnesses of the Greek influence.

Ea goatfish, 801, 803; Fishman, 804 to 806; Birds and fish, 802. Birds with plant of life, and columnar altar, 809 to 811.

Hooded falcon, 807. Cock, 808.

Dogs, 812, 813. Greyhound, 814.

Crocodile, 817.

Lion hunting or passing, 816, 818, 820, 821, 823, 824, 826, 840, 980.

- Lion attacked by the Persian archer, 993, 994; or charioteer, 989.
 Horse, 822, 823, 826, 827, 838, 839, 841.
 — in hieratic attitude, 815, 842, 843, 845, 955.
 Team driving the crescent of the moon, 844.
 Dismounted rider, 983; Persian, with reined horse and censer, 984.
 Persian rider and prisoner, 985, 986.
 Persian hunter and rider, 990 to 992.
 Wheel with foreparts of animals as spokes; horse, 877, 882, 883, 885 to 887; and other animals, 869 to 881, 883, 885.
 Centaur, 892.
 Persian archer, 951, 952.
 Babylonian hero, 902, 911, 917, 929, 930 to 934, 943 to 950, 982.
 Persian hero, 901, 903 to 909, 910, 912 to 916, 918 to 928, 935 to 942.
 Bes and the two sphinxes, 925.
 Bull, 833, 834. Sheep, 831. Wild boar, 819, 824, 825.
 Winged bull, 832, etc.
 Winged dragon, 825, 828, 829, 852, 855, 857 to 867.
 Winged sphinx, 888, 890, 891, 953, 954, 988, 1000.
 Winged griffin, 830.
 Winged scorpionmen, 983 to 997.
 Babylonian worshiper, 898, 899, 956 to 970.
 Persian worshiper, 900.
 Tree and plant of life, 809, 811, 815, 842, 845 to 854, 856, 865, 981.
 Fire altar, 997.
 Persian warrior, 995, 996, 998.
 Greek heads of Ishtar, 971, 972.
 Greek vases, heads and bust, 973 to 975. Rhiton, 976.

GREEK PERIOD

From this period we have only seal impressions on clay bullæ, made with stone cone seals and rings 1001 to 1012, 1014 to 1021, and one carnelian scarab seal 1013.

The ring impression on clay, 1022, and the chalcedony ring shaped seal, 1023, are perhaps of Parthian origin.

The gold ring with a carnelian stone was found near Saïda in Syria, 1023^a.

The purely Egyptian seal, 1032, has on the reverse a curious inscription in Aramaic or perhaps early Greek or Carian characters.

Next to the traditional Neo-Babylonian and Persian designs: crescent, flower, bull, horse, dragon, lion, winged bullman, the fishman, the scorpionman, the horned mitre of Anu and Enlil on a low altar, a few seal impressions betray the new Greek feeling alive in the country, a human sense of beauty and life independent of ritual scenes and hieratic poses. The equestrian runner stands on one leg on the back of his horse at full gallop, 1001. Tyche flies across the air with long dishevelled hair, 1004. Nike carries the laurel crown, 1008, 1015. A young athlete rests on a tripod like Apollo on omphalos, 1005, 1008, or unties his shoe, 1013, after the run or the fight. A helmet with streamer adorns his head, 1020, 1011.

We saw in the preceding period the attempt at head portrait and bust. The same style is in vogue under the Parthian rulers, 1022, 1023. The passing bull in perspective is a new daring attempt of a purely Greek art, 1014.

PALMYRA TESSERÆ AND ARAMAIC INSCRIPTIONS

Palmyra in the desert, while influenced by Greek and Roman life, was always an independent Aramaic kingdom and trading post. Eastern and western art mingle in its productions, but the inscriptions are purely Aramaic, 1024 to 1028, 1031.

The tesserae are little pieces of clay of square or round form, with seal impressions on face and reverse, usually buried with the dead, as an identity mark, or a minor funeral monument, 1025 to 1030.

Star, winged disk, crescent, eagle with outspread wings, lion attacking a crouched bull are in the Babylonian tradition,

but the amphora, pitcher, necklace, crown of laurel, the bust figure, the woman bust in a glory, or crowned with a modius mitre are purely Greek. Greek also, and savouring of funeral rites, are the woman bust in a frame of four columns supporting amphoræ, 1028; the single woman, or the man and wife reclining on a couch, 1030, 1029; the libator pouring a cup on a columnar altar, 1030. His Greek mantle attached with a clasp is thrown back over the shoulders.

Directly Aramaic are the locust, 1024, and the kneeling loaded camel, 1027, 1028, the coat of arms of Palmyra.

One seal in Carnelian with a top handle, 1024, and one in flint, 1031, have both an Aramaic inscription. They show a bust, and a three headed dragon, and belong probably to the same Syrian regions.

EGYPTIAN SEALS

Not earlier than the Persian period, they are made of glazed pottery, in scarab or duck shape, with a name in hieroglyphic writing on the flat, 1033 to 1037.

The remarkable ring stone in jade with tapering edge, 1032, has on the face a beautiful Egyptian scene, the young Horus arising from the lotus flower and carried on the sun boat between Isis and Anubis, and on the reverse a puzzling inscription in Aramaic? or Carian? characters.

THE ROMAN SEAL

of C. VOLCACI, C. F., with a figure of Eros riding the lion, is a carnelian ring shaped seal, 1039.

PARTHIAN AND SASSANIAN SEALS

They are mainly ring shaped and hemispherical stone seals, of small dimensions. A head or a bust with at times a Pehlvi inscription around are the most common motives. The Pehlvi letters first appear under Volages I, A. D. 51-77.

Chalcedony, 1023, 1040, 1046, 1047, 1049.

Carnelian, 1041, 1042, 1045, 1048.

Agate, 1044.

Green jasper, 1043.

SYRO-ARAB SEALS

Include a *cameo* ring stone, 1050; a hemispherical *agate* stone, 1051^a; the cast of a ring, 1051; and a *basanite* stone, 1038?

SUNDRY PIECES

1. Square *serpentine* amulet, 1052.
2. Clay cylinder amulet with inscription, called *na-ên*. stone of incantation, 1088-1093.
3. Clay amulet in nail form, 1087.
4. Clay labels with inscriptions, 1056, 1057, 1059, 1071-1074, 1082-1086.
5. Clay stamp, 1054.
Clay stamp with Aramaic inscription on a brick of Nebuchadnezzar II, 1095.
6. Clay relief, 1053, 1069.
7. Drawings with the point on clay tablets, 1058, 1060-1068.
8. Limestone tessera, 1070.
9. Unengraved cylinder seals, cone seals and scarabs in *soapstone*, *magnesite*, *feldspar*, *obsidian*, *hematite*, *agate*, *chalcedony*, *carnelian*, *jasper* and an eye in *cameo* stone, 1094.
10. A jade relief with seven lines of cuneiform inscription is perhaps a memorial of Darius after the overthrow of the pseudo Smerdis in Elam, 1096.

N. B. Several missing seals are only represented by casts, 134, 200, 596, 725, 788, 1051.



THE EARLY SUMERIAN RELIGION

The religious inspiration of the seals is evident. A study of the origin and development of religion in Babylonia requires a close study of the archæological material: temples, shrines, stage towers, gods, statues, emblems, weapons, animal figures, furniture, altars, thrones, dresses, ritual and priests. History demands besides an account and interpretation of the manners, dresses and rank of the worshipers, of the establishment of temples and cities, of the successive growth of tribes and nations. Elam, Sumer, Akkad, the Guti, Amurru, Hittites, Cassites, Assyrians, Aramæans, Chaldæans, Persians, contributed in turn new elements to the common worship of Babylonia. Next to the written texts, the figures engraved on the seals help us to see the cult and rites of the land as the inhabitants saw them.

We know now that the beginning of civilisation in Babylonia is anterior to B. C. 4000. The constitution of the Amorite Empire of Hammurabi, about B. C. 2000, belongs to an age of syncretism and symbolism satisfied to compile and to translate into the Semitic language the earlier Sumerian texts. The artistic contribution of the new race is of a poor quality. The original period of active mythological production has to be placed much earlier, near B. C. 4000, long before Sargon of Agade, whose empire marks the ascendancy of the Semitic race and language. It belongs to purely Sumerian times, when the Sumerian pictography and writing were the only ones used in the plain. The neighbouring highland of Elam had also developed its own system of writing and was boasting a still earlier culture. The regions north of Babylonia represented by Kish, Upi and Maer, the later Assyria and Mesopotamia, are in the dependency of the early Sumero-Elamite civilisation.

Certain figures and details are real landmarks of archæology. They belong to certain fixed times, regions and peoples, or while

borrowed from an older tradition they acquired their special importance within certain limits of space and time. Such are the camel of Palmyra, the proper mount of the desert tribes, Arabs and Sabæans; the Greek athlete; the Persian lion with curled wings and the horse worshipping the sun; the Chaldæan worshiper adoring the emblems of the gods; the Assyrian winged sun, and the predominance of winged figures or monsters, guarding the tree of life, or defeated by Bêl-Marduk, the hero of light, creation and order. This popular myth has its origins in the Babylonian contests of Gilgamesh and Eabani with wild animals. The tree of life is not so well represented in the early Sumerian traditions. But the rare worshipping of a bull idol, perhaps Moloch, seems common to Assyria and Elam, while the Sumerian knew only the hero Eabani, half bull, half man. The Hittites had a writing of their own and a particular type of god, with a long tress of hair, a conical or bulging hat. The unveiling goddess hails from Syria. The Babylonian style under the Cassite rule developed few peculiarities, the cross and rhomb symbols of sun and earth and a few details of dress. To the Amorites who founded the First Dynasty of Babylon is due the figure of Martu, the desert god, with club and crook, a turban, a large beard, and dress short to the knees, a true nomad. They had also a marked predilection for the naked servant of love in front face with hands pressed to her breasts, a votary of Ishtar. The Third Ur Dynasty, the last independent Sumerian kingdom, is noted for a particular throne or stool with three rows of woollen kaunakes, probably a copy of the actual seat of the king of Ur, then worshiped as a god. To the period of transition that followed the Gutti invasion must be attributed the first use of hematite or iron ore, perhaps the first importation of the horse from the east, and the adoption of the round woollen turban. The empire of Agade is the golden age of Sumero-Akkadian culture. The king is first worshiped as a god, and wears the divine horns on his helmet. The Semitic language begins to assert itself. The ideal of the sculptor is a grouping

of single fighters by two or three. The shaven and shorn Sumerians, the people of Enlil, are distinguished from the black headed Akkadians with long hair and beard. The water buffalo with rugged horns is first represented on seals. The stage towers in the temples reach now very large proportions. The empire extended from Asia Minor to the Persian Gulf. The gods wear a mitre with four pairs of horns and their long hair is tied in a graceful loop behind.

The Sumerians of Lagash in Ur Ninâ's time had a predilection for the scenes of contest of Gilgamesh and Eabani with wild animals, among which must be noted the human headed bison and the double headed eagle. Many rampant and crossed figures are combined with a symmetric and heraldic effect. The classical Gilgamesh is in front face with curled hair and beard. The older type is often in profile. Many standing or seated gods are worshiped. The older form of throne is a plain massive cube. Standing active gods step forward wielding their weapons. The horned mitre is the proper divine headdress. The older type has only one pair of horns, to which are added feathers and a central piece in shape of a bull's head. To a worship of the bull may perhaps be attributed the origin of this divine emblem. Archaic figures wear only a feather crown or a fillet about their long hanging hair. The Sumerian dress was in the main a woollen fleecy petticoat closing behind. A piece of the same material might be thrown as a mantle over the left shoulder. The carelessly cut archaic figures of gods or men have a bird like head, a large round eye, and no details of beard or hair.

Before Ur Ninâ, about B. C. 3400, many seals represent ritual and mythological scenes of the sun, moon, water, vegetation, tempest and war gods, with naturalistic details suggested by a fresh imagination like the morning gate, the rays of light, the horn like crescent, the rippling of water, the ear of barley. Primitive deities are still close to nature like the serpent god with his snake tail and human bust and the composite monsters, bullmen, lionmen, birdmen, fishmen, scorpionmen.

The distinction of North and South Babylonia in Kiengi and Kiuri seems purely Sumerian, resting more on a local than on a racial difference. The kings of the first dynasties of Kish and Uruk have Sumerian names, and a Sumerian civilisation seems to have extended toward the North along the Tigris about B. C. 4000. Cities and kingdoms were in existence and the gods copying the royal style were kings and princes. Their anthropomorphism is certain and they were father and mother of their people. Their statues were cut in limestone and diorite. But only a weapon on a base or an emblem between two colossal clubs marks the place of worship in a few archaic reliefs.

The archaic period has a preference for hunting scenes, of which the older are the more naturalistic. Gilgamesh like Nimrod was not only a king of Uruk and a restorer if not a founder of cities, but also a mighty hunter. His association with the bullman Eabani, his hunting in the Elamite hills may represent the early relations between Sumer and Elam and the primitive domestication of the bull.

The Elamites were human hunters and did not know the heroic style of the Sumerian Gilgamesh, still less the mythologic active or enthroned gods. They hunted lions, wild boars, goats and antelopes, with a pack of dogs and armed with spear, dagger, bow and arrows. They also used nets and palisade enclosures. Their utmost attempt at mythology is represented by a figure of the bull in unnatural heroic attitude, sitting up, holding the arrows of lightning and receiving the adoration of other animals. Eabani is probably his human descendant. The first stone seals are flat, and the cylinder seals are not yet very common, while the Elamites used the clay tablet for their own independent system of writing.

The vases of the first style in Susa are the product of a civilisation so far unparalleled in Sumerian land. The painted figures are purely geometrical and naturalistic with a few roughly sketched human figures. A lance on a base is perhaps an emblem of worship.

The Babylonian religion like the Babylonian temple is a complex thing with a diversity of buildings, towers, courts, emblems, statues, rites and priests inherited from a long tradition but not all equally important in the past. The story of the tower of Babel is still in all memories. The huge stage towers or ziggurats are a prominent feature of nearly all the ruined cities of Babylonia, but probably not one of the most primitive. Next to religious representations on the seals, the proper names of gods, temples, priests and even cities, give a clue to their original significance and importance. Many names are a purely descriptive and later theological development, but the proper name is always connected with a material object, and its primitive pictography is in many cases the very image of a place or instrument of cult.

The very essence of a Babylo-Sumerian temple, we may say at once, is not a tower nor a shrine, but an open air sacred court or temenos on rectangular plan, with an angle about North. Within the limits of this sacred area the priest regularly invested and attached to the place would perform the rites and deliver the oracles in the name of the god, the real lord of the locality whatever may be his figures or emblem. The earliest Sumerian ruler is the *patesi*, he who planted the temenos, round which the city developed. This ground idea will help to classify many details of the Sumero-Babylonian worship.

The temple of Marduk at Babylon according to Herodotus was a large square court with bronze gates. Within the court arose the eight stage tower. On the tower stood an empty chapel with a gold bed and a gold table. In the chapel the priestess would receive by night the revelation of the god. In a shrine next to the tower, there was a gold statue of Marduk seated. Gold was the throne and the footstool, and a table close by. Outside of the chapel stood a small gold altar and a very large one for common victims, only suckling lambs being offered on the small altar. A thousand talents of incense were burnt every year on Marduk's feast on the main altar. There

were moreover in the court a gold statue and many particular votive offerings.

At Larsa one century before, king Nabonidus restoring the temple of the sun distinguishes the stage tower from the shrine by the side of the tower, both resting on the old temenos. The rain had washed the accumulated rubbish and exposed the old temenos and the upper structures with bricks stamped with the name of Hammurabi who had restored them 1500 years previously. The shrine, the house of the god, is called a *papabu*. There he had his statue. The stage tower bears an old Sumerian name *gigunu*.

The observation of the sky has always played an important part in the Babylonian religion. The star is the proper writing of Anu, the supreme god of heaven, the emblem of Ninni-Ishtar, his great daughter, worshiped from all antiquity at Uruk, and the common prefix in front of divine names since the earliest Sumerian times. The observation is most natural from the top of towers, or even reed and mud houses, the upper terrace affording a cooler rest at night. There also standards would be fixed and show at a great distance. The exaltation of the ziggurats and their splendor striking awe in the land are often mentioned. One seal of the collection represents a three stage tower supporting two crooked sticks of Martu. The small pyramids under the foot of active war and light gods, the brick bases supporting the emblems, weapons and symbolic animals of the gods, might be diminutive ziggurats, marking their seats and residences. The towers like mountains play their part of supports and nearly touch the sky. They are link and frontier between heaven and earth.

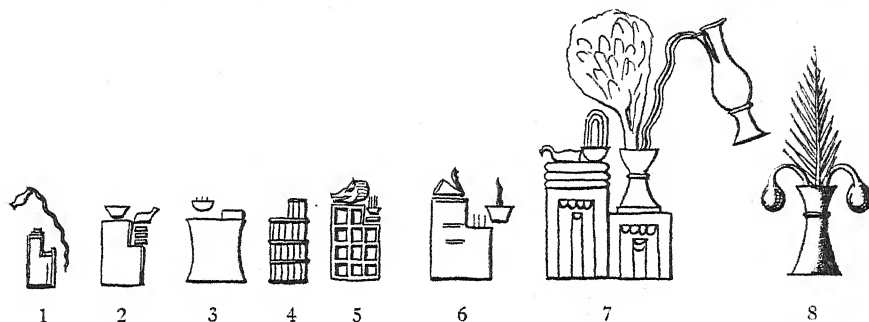
The Cassite boundary stones distinguish the names, the seats or shrines, the weapons and the bas-relief of the gods. The same is true of many seals, each god having his particular weapon, emblem, and sacred animal. In the archaic period between 3000 and 4000 B. C. some gods are still half animal like the serpent god, but composite figures like Eabani are in

the Sumerian tradition only heroes and servants of the gods. Elam and Assyria perhaps worshiped the bull. The weapons and emblems alone were a sufficient substitute for the gods in the absence of any statue or relief, as on Chaldæan cone seals. On a few archaic seals, reliefs, and painted pottery, the worship of a weapon seems even to preclude the anthropomorphic representation of the god.

At Lagash about B. C. 2400, the temple of Ningirsu and his household were clearly modelled on the prince's palace. The eldest son of the god was coregent, but his brother had charge of the rites. The political and religious powers were united in the hands of the older patesis. The god had a captain at war and his second, lords of arms and weapons; a chancellor bringing in the requests and a major domo carrying out the orders; a chamberlain attending to his private rooms, a marshal of asses and carriages, and a chief of the dairy supplying milk and butter. Singers and musicians played the flute and harp. The seven daughters of Bau, priestesses and votaries, rejoiced his heart. A farmer surveyed the estate and kept accounts. There was a master fisher aided by seven messengers, a bailiff in charge of the live stock and an architect of all buildings. The court style explains many seals where the enthroned god is surrounded by divine officials and the worshiper led by the hand and introduced by a minor god, his patron. Sacrifice, offerings, libations inclined the god to listen unto the prayers of his servant. A small altar, a vase with palms and bunches of dates are often sufficient indications. The texts describe the priest entering the place, fixing wood on the fire, pouring the libation, before approaching the statue and presenting his request. The priestess, reading in signs and dreams the will of the gods, piles incense on charcoal, places offerings on the altar, and lifts her hands in prayer toward the east. Such scenes are familiar. But only on very old seals is seen the square stone altar¹ with a ledge.

¹ The altars of the picture are as follows: Nos. 1 to 5, W. H. WARD, *Seal Cyl.* Nos. 1229-1233; No. 6, Museum Coll. CBS. 1006, Cat. 207; No. 7 stone relief in *Nouv. Fouilles de Tello*, p. 294; No. 8, Bas relief in *Délégation en Perse*, t. 1, p. 102.

At Lagash a little earlier Ur Bau restoring the temple gives a minute description of the proceeding. The place was dug out and the earth removed. The clay was shifted and refined like precious stones, and baked in fire like metal. The facing walls of the terrace were planted up like a bushel—*ninda*—and the interior filled with crude clay. The temenos in true Babylo-Sumerian style was an artificial terrace supporting other constructions. A staircase or a gentle slope formed the access. Two pillars marked the entrance. On either side were buried



votive figures, a god driving a peg, a servant carrying a corb, a crouching bull. According to Ur Bau, the foundation—a kind of ritual copulation with the earth, *ush murubbi muag*—was made in the middle of the terrace. On the foundation a lower ten foot wall was built on a square plan—*ki saa*—and on this wall the proper temple, thirty feet high. There is no question of stage tower, but the excavations at Nippur have revealed the existence two centuries before of huge ziggurats built by the kings of Agade. Temenos, the sacred area, is also a terrace below any building.

The earliest collection of Sumerian texts¹ dates from Ur Ninâ about B. C. 3200. It is worth while to sum up their religious and political significance to illustrate the scenes engraved on the

¹ Engraved on such archæological monuments as statues, bases, boundary stones, door sockets, stelæ, stone plaques, tablets with reliefs, alabaster and onyx cups, stalactite vases, *bâr* or *pûru*, silver vases, bricks, prisms, nails, barrels, olives, tablets in clay, stone clubs, and finally cylinder seals.

seals. At that early stage in Sumer, the construction of cities, walls, palaces, temples, shrines, granaries, wells, basins, canals, the erection of stone stelæ and statues, were common facts. The fertile plain, the eden of the South or *kalama*, was opposed to the foreign mountain regions of the East: Elam, Shaḥ, Urua, and of the North: Kish, Upi, Maer, from which were imported metal, timber and stone. The rulers were kings and patesi. A well devised water plan included canals, dams, basins, wells, irrigation machines, ponds and fisheries. Fields and orchards were possessed, farmed, sold, rented according to well established customs. The god had his estate, and so had the patesi, his wife, his children their own fields. A common orchard was provided for the poor. Flocks of bulls, cows, asses, sheep and goats, ducks and geese, long lists of woollen and linen garments, of instruments and ornaments in stone, copper, silver and gold, of vases, arms, standards, furniture, boats and chariots, bespoke well developed and policed communities.

Each city had its gods. Enlil of Nippur, father of the gods, king of heaven and earth and of all lands and mountains, inhabits *é-ad-da*, the house of the father. His wife Ninḥarsag, lady of mountains, is the mother of the gods and also of the prince nursed with her sacred milk. Reed groves and folds belong to her dominion. In Eridu Enki, a judge and a god of intelligence, rules over the sacred basin *abzu*. Incantations and burials are carried in his name by the pure reed of Enki. The dead were buried in reed mattings. Larsa worshiped the sun, Babbar, the king of light. Sin Nannar of Ur is the brilliant young bull of Enlil. Ninni, the lady of battles and of the morning and evening star, has in Uruk her place of oracles, called the great celestial Ib. Ningirsu of Lagash is the warrior of Enlil and a prince at Nippur. His temple *é-ninnu* is the house of the fifty, or of the shining eagle Imgiḡ, probably a symbol of the stormy cloud carrying lightning. His wife is Bau daughter of Anu, who has replaced the older Gatumdug mother of Lagash. Ningirsu has sons and daughters, a sword

bearer, a driver of his asses. In another part of the city, the goddess Ninâ, the priestess and her gracious daughter Ninmar, interpret signs and oracles according to the rites of Eridu. Her sanctuary is a pond and a reed shrine, *é engur, gikana*, in a palm grove. Her name sign is a fish in a pail and she presides over ponds and canals. Her temple is the heart desire. Like her, a priest god, Nindar or Nindub practices the rites of Eridu, but he has charge of the censers. Minor deities Nin-ágal, Dun-x, Ninshubur are personal gods of the rulers and intercede for them. Many other deities Lugal-uru, Dūmuziabza, Amageshtin, Geshtin-anna, Pasag, Nidaba, Mush, Nim, Mes embody myths and rites of much earlier ages.

The gods are kings, owners of the land, fathers and mothers of the people. They have chosen the ruler in their heart, elected him, called him by his name, given him intelligence and power, scepter and crown. Everything must be done by their word and order, KA, ME. They expect obedience, *inim sí(g)*. The just abides by the word of his god, and does not break his serment for fear of their vengeance, which descends on the sinner like a net. The great gods are represented by their statues, kingly seated or standing. A minor deity, the private god of the ruler, stands by and intercedes for him. Even the statue of the prince placed in the temple is a substitute to remind the god of his good deeds. His hands are clasped like that of a servant, or lifted in front of his face in sign of adoration, with palms parallel or turned outside, *ka-shu-gar*.

Prayers, sacrifices, offerings, endowments, foundations have a common aim, the preservation and prolongation of the life of the prince and of his family. Life is the burden of Gilgamesh epic, the ground idea of religious service and ritual. Life, *nam-til*, is a thread, that the spindle whorl keeps twisting, till destiny, *nam tar*, cuts it. This depends on the will and word of the gods. Revelation is obtained by signs and oracles through priests and diviners, priestesses and votaries. There were incantations by the pure reed of Enki, by the breath of Enlil, divination by

dreams and signs from the sacrificed animals, *másh*, from the sacred pillow and other omens, *dusuaqag*, *shubarkin*. Food and drink the supporters of life were piled on the altar within the sacred area, in front of the statue or emblem. The older altar is a square stone pile with a ledge supporting cakes and meat and a cup with burning charcoal. More recent are the pillar altars or the tables with three or four legs.

Fire and water¹ are the necessary complements of life. The cooking and warming fire, symbol of light and life, from which arises the smoke of incense. The water, the life of the plant, the gift and desire of torrid countries. Doves, fishes, bulls, kids and lambs are piled in front of a large vase from which arise palms and bunches of dates, BI+SIG. A nude priest servant of the god pours from a spouting vase a liquid stream. Cakes, seeds, oil, honey, fruits, greens, birds, fishes, and all kinds of animals complete the offerings. Many votive objects and specially the temple furniture, stelæ, statues, standards, altars, vases of stone and metal, carved clubs, animal figures, boats and chariots, thrones, scepters, mitres, garments, treasuries of precious stones and metals, were brought, introduced, deposited. Everything, every action is named and consecrated by a special blessing of the gods. The worshiper stands alone or is led by the hands, he adores with hands up, or brings an offering, or keeps his hands clasped.

The common word for temple, *é*, means a building or builded area, and it applies to all kind of construction, rooms, courtyards and terraces. The sign for *é* represents a reed or timber hut with a flat roof in elevation but the *é* temple is a large complex. The older word AB or *esh* is the picture of a conical hut on a slanting base, perhaps a terrace, and is restricted to a much smaller abode or shrine. The same sign with addition of a few strokes inside means a massive construction of mud and reeds, a platform called UNU, or *gi-unu* and distinguished

¹ In the second century A. D. the sacrifices by fire and water are still represented on the frescoes of Eş-Şâlihye on the Euphrates.

from *gi-par* the proper reed hut. Those two constructions have never been confused. *Gigunu* became the stage tower, and *giparu* the shrine next to the tower. Both words originated in a time when reeds and mud bricks were the only material. The mountain tower the *ékur* of Nippur was not built on that large scale much before Sargon of Agade. It emphasises the title of Enlil king of lands and mountains, and of his wife Nin-harsag, lady of the mounts. The stage tower of Lagash, the *é pa*, had seven zones or stages and probably supported a colossal emblem in the days of Gudea. In the time of Ur Nina it must have been very small¹ and has left no traces. The only building found was the AB-girsu, a two room construction on a rectangular plan, with one angle north in the middle of a terrace reached by steps. There were a porch around, several basins and a well, a colossal bronze emblem, a shaft with a side buckle and the famous stela of the vultures. The primitive names *giparu* and *gi-unu* survived even after noble wood, cedar and cypress, had replaced the reeds and a facing of baked and glazed bricks had been added to the mud core. Crenellation and paneling is perhaps an aftermath of the primitive stock palisade.

The different rooms and portions of the temple had names derived from the material object for which they were built. *Ningar* or *Ninnigarra* means the offering to the Lady; *Ki-nir*, the place of the emblems; *Baga*, a shrine of Bau where milk vases and portions were presented; *Abzu-e*, a sacred pond copying the rites of Eridu. The rites of the new moon were practised in *Tirash*. Ninni would deliver her oracles near the great *Ib*. *Ká-me* was the gate of revelation; *Urù-nig*, the emblem of offerings; *Antasurra*, the limit between heaven and earth, a stage tower of Ningirsu; *Dugru* was a vase sunk into the ground; *Ahush*, was a basin of rushing waters. Libations were probably performed in *Hienda*. *Ekú* was the pantry and *Ekashgar* the cellar of the best mountain wines. There was a porch of songs

¹ Perhaps like the pyramidal base of the bronze double axes at Knossos and on the H. Triada sarcophagus, S. A. EVANS, *The Palace of Minos*, Vol. I, Fig. 315.

for Dunshagga, and a chapel of Nindar the god priest in charge of censers. Light reed and mud constructions or terraces were erected in the fields, *eshgi*, *bár*, *imdubba*, *imsagga*, or in sacred groves, *tirazag*, *gikana*. Stables and enclosures adjoined the temple and protected the live stock, *amash*, *gà uduŕ*, *é anshu dun úr*.

The building of enclosures and folds is an art familiar to primitive hunters and shepherds. *Amash* is a circular enclosure with two posts and a wicker door marking the entrance. A few old cylinder seals represent sheep and goats passing the gate. *Túr*, the pen for bulls, cows and asses is a square construction, probably covered, and with a big post symbol of entrance and protection. Many archaic seals represent bulls and antelopes crouched near a gate like construction or below a winged gate. The Elamite painted potteries have many figures of a circular enclosure with two or more projecting gates.

The proper names of the oldest Sumerian cities are written with signs representing enclosures, abodes, gates, walls, standards, stars, animal and vegetable emblems and are a precious contribution to early mythology.

1. *Nina^{ki}*, the fish house or pail. The goddess Ninâ presides over ponds and canals. Her temple is famous for a water basin, *é engurra*, a preserve of live fishes. Her name means the lady of water.

2. *Uruk*, the city of enclosures. The name is written with the sign UNU, the large abode of mud and reeds of conical shape and probably raised on a terrace. Ninni, the morning and evening star, is the great goddess of Uruk. She is the daughter of Anu the starry sky, but her name is written with a mysterious ideogram closely resembling the Egyptian standards on pre-dynastic tablets and potteries. Her shrine is the great IB, a colossal emblematic club or betyl.

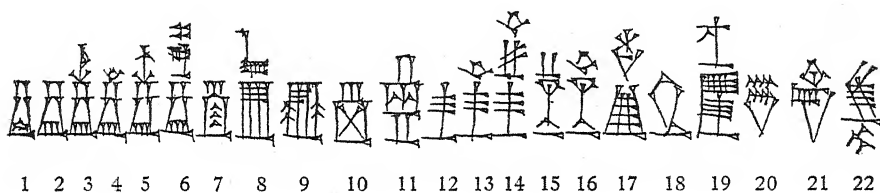
3. *Ur* is the same enclosure, but with a great buckled lance, *urigallu*, planted on the terrace, in honor of Nannar the god of the New Moon, *urúki*. On a fragment of incised black pottery,

a boat carrying 13 standards of crescents on posts probably represents the year.

4. *Larsa*; the city of Shamash, has replaced the *urigallu* of the Moon god by a flying sun disk, *utu*, over the same sign of enclosure also used for the following cities.

5, 6. *Kullab* and *Hallab* are cities devoted to Ninni goddess of love. Her temple is named the life of the land, *zi kalamma*. The emblems of the cities are the seed of life, and the pearls, or *bulalu*, another name of *Nini*.

7. *Marad* is another form of abode, *murub*, also melting pot and vulva, *birîtu*, *uru*, *bişbu*.



8. *Nippur* is the city of Enlil and Ninlil, the lords of lands and mountains. Enlil's proper shrine is *éadda* the house of the father, perhaps on a high brick terrace, *im-sagga*. Later on his temple mountain, *é kur*, derived its name from the high stage tower. But in early days city and god had a common name *en lil* meaning probably an enclosure of reeds, like *gi-par*. *En* which means priest and lord is likely the older Sumerian name for sacred area. No other ideographic writing exists for Nippur than the city of Enlil. That descriptive name was extended to the Moon god of Ur called lord of the ZU, *enzu*, and to the Water god of Eridu called lord of the earth, *enki*. The names under that form betray a school process and are not the most primitive. In the days of Gudea the name of the Moon god was a mystery. The Sumerian god is undoubtedly a local god, but under which form he first existed, and by which name god and city were first called is still a problem.

9. The sign of gate. Babylon is the gate of god.

10. The sign of hut, shrine, *parakku*. Borsippa is the shrine of the shepherd. The emblem of Nabû is the double nail, or the double sticks bound together to form a scepter or *pa*.

11. The sign of wall fortified city, common to many places *Dêr*, *Dûr mati*, *Dûr gurguri*.

12. *Eridu*'s name and emblem is a great pole, *Nun*, which later on means prince. Two such emblems carried in hand are the standards *shu nir*. Ea of Eridu was also the god Nun, and his wife Damgal-nunna. In Eridu grew the mystic tree kishkanu, and here was planted the *tarkullu*, the great central support or *ombilicus orbis*.

13. The same post supporting a disk of the sun was the emblem of *Adab*.

14. Also the emblem of *Sippara*, *Zimbar* by addition of the sign of cross roads. In Sippar was worshiped the enthroned Sun god of noon, Shamash.

15, 16. *Umma* and *Opis* have both the same sign emblem UH, the *nagaru* or drill of the carpenter and stone borer, supporting the sign of wood in the case of Umma, and the disk of the sun at Opis. Umma worshiped Nidaba the goddess of vegetation. The gods of Opis are not so well known.

17. *Girsu* the older quarter of Lagash is a knife or dagger on a leather tent. Ningirsu—the lady of Girsu—is later on a male deity, lord of battle and weapons. His emblem is the flying eagle, *Imgig*, the storm cloud carrying lightning—as did in the classical tradition the eagle of Jupiter—Ningirsu is the warrior of Enlil the god of atmosphere.

18. A mountain pine *elammaku* is the emblem of *Elam*, the high mountain land, *nim*.

19. *Susa* like Uruk is devoted to Ninni, but under the form of Ninni of the cedars, *erinnu*, as becomes a mountain people. The early connection between the two cities is proved by the common use of the mysterious ideogram for Ninni, not unlike the Egyptian emblem of Neith or Anubis.

20. *Eresh* is written with a symbol of vegetation.

21. *Kish*, an old city of the north, is the only one written with an animal emblem, the head of an ass, or antelope?

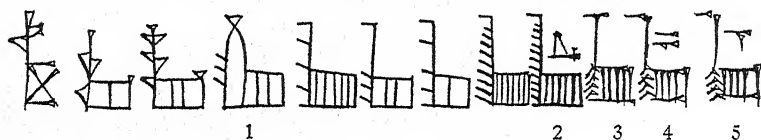
22. *Aratta* and *Suruppak* are the tent or the pine of the mountains. Their connection with the Eastern highland is the more interesting because in *Suruppak* lived the hero of the flood.

The heart of the city, the place of local worship was probably marked by an emblem which gave its name to it. It might be a weapon, a star, a crescent on a pole, a vegetable, an animal emblem, preceding and developing into anthropomorphic figures of the gods. They survived and accompanied them as their sacred animals and symbols. This might account for the strange contradiction of a male deity being the lady of Girsu probably identical in the remote past with the flying eagle of the storm cloud, or the transformation of the same warrior Ningirsu into Ninib, the lady of the Ib, perhaps a war club. The shrine of the great Ib was the place of oracles of Ninni of Uruk, goddess of love and war. Ninni of the cedars after whom was named Susa in Elam became later on the god Shushinak.

Old pre-Ur-nina reliefs represent in several cases the worshipping of emblems alone, with no divine figure in human form. A Sumerian king with a feather diadem stands with hands up adoring an emblem between two colossal clubs. The Blau stones—a genuine monument?—show on one side a worshiper hands up in front of a sacred spear carried by a dignitary. On the reverse the same worshiper stands in the middle of the sacred area. Behind him a nude priest, seated on a low seat, drives into the ground the spade or *allu*. He may be the diviner *pa-al*. In front of him two nude kneeling priests fix in the sod two sacred pegs. The offering of a kid is represented on the second stone.

The names of the various officials of the temple may be also traced back to the material object, or instrument of cult entrusted to their special care. The *patesi* prince and priest has laid out the temenos and planted his pegs and documents at the four points of the compass. Taking possession of the

ground, he plays the part of Ea god of the earth and deep abyss. The patesi Gudea has a statue of himself carrying on his knees the plan of Ningirsu's temenos. The *sangu* or chief priest has a picture sign very like the square stone altar with a ledge. The chief anointer *shutug* is also the surveyor of granaries, *ka gūr*. Both words have the same ideogram, the round mud hut on a stand. The *paal* chief of the spade has charge of the cultures and is also a diviner knowing the rites of seeds and harvest. The diviners, *abarakku*, *abgal*, *ensi*, *igi-dû* reading signs and omens, presided over many actions of the daily life. The purification of the sacred court, the driving away of serpents and crawling beasts was entrusted to the *mushlabgal*. The psalmists, *gala*, who knew the sacred rhythms, formed several corporations. They sang in the temple, and accompanied the burials aided by the *hû-ninni* and the *galu-dimma*, the undertaker.



But the oldest Sumerian name for priest is *en*, and the study of its picture sign¹ may bring us nearer to the primitive idea of a Sumerian place of worship.

En sums up all religious functions of a priest attached to a local shrine reading the signs and interpreting the will of the gods. It became later a Semitic word *enûtu*. The kings, protectors of cities and temples, had many titles of pastors, caretakers, supporters, husbandmen or priests, diviners, interpreters. *Lugal-kigub-nidudu* about B. C. 2750 united in his hands the political, *nam-lugal*, and the religious, *nam-en*, powers.

Many old names are composed with *en* and *me*, priests, interpreters. ME, the sign of tongue, means the order, the oracle. Priest and priestess are the instrument of revelation to deliver and explain it: *en-me*, *uĥu-me*, *nun-me*, *sal-me*. *En* is

¹ A. DEIMEL, *List d. Arch. Keilschriftzeichen von Farā*, 1922. 1: No. 530, 2: No. 72, 3 to 5: Nos. 532 to 534.

a common function of male and female deities. Ninâ is a *nin-en*, she interprets dreams and oracles. Nindar or Nindub is a *lugal-en*, he has charge of the censers and keeps on record the tablets of destiny, a fair description of the priestly functions within the limits of the *enûtu*.

The three old Sumerian gods of Nippur, Ur and Eridu, the god of atmosphere, the Moon god, the god of earth and deep water, were *Enlil*, *Enzu*, *Enki*. Their name is systematically composed with *en*, lord, priest, or shrine. *Lil* is a frame work, a reed hut above the ground, *zu* a conical construction, leather tent or mud granary like in Egypt, *ki* the circle of the horizon marked by the four points of the compass and resting on one angle. The land of Sumer is from Nippur to Eridu the land of the reed shrines: *Ki-en-gi*. The first terraces and the first shrines were constructions of mud and reeds, *gi-unu*, *gi-paru*.

En, the place¹ of oracles, *en-me*, the place of libation, *en-a*, and of offerings, may be a sacred enclosure, or a raised terrace on which the priest regularly invested would stand perhaps in front of a sacred emblem, a post adorned with side buckles or horns? This was the place where a contact could be established with the god, and his will revealed.

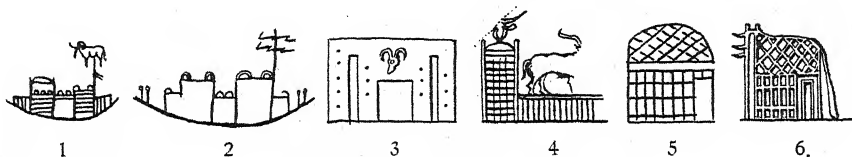
A comparison with the primitive constructions or temples of Elam and Predynastic Egypt² will show the same essential

¹ Cf. the old names of the Nippur chronological lists: *En-me nunna*, *En-me-dûr-mes*, *En-me-bara-gi-šu*, *En-me-ir-kar*, also *En-hegal*, *En-temena*, *En-etarzi*, *En-litarzi*, *En-akalli*, *En-annatum* near *E-annatum*. Enlil is the lord of the splendid mitre *en-men-lumma*. ²*En-sig-nun* is master of Ningirsu's asses and carriages. *En* is usually placed, established as if it were a *podium* or a *daïs*: *ba-gub*, in Semitic *ishkunu*. Cf. the names of the years: *mu en Ninâ^{ki} bagub*, and the date of the King of Agade: *uššum bît Innina in Ninni-êš^{ki} iškunu*. The 11th year of Dungi is *mu En-nir-zi-anna*, the 4th of Bursin is *mu En maḥ-gal anna*. *Ninâ* is in turn *nin-en* or *nin in-dub-ba*, which means a terrace, a podium. The place of oracles in the temple of Ningirsu, *me šu-si-sá*, is determined by establishment of an *en* or *lagal*, *é-e en lagal bagub*, Gudea, Cyl. A, XX, 21-22. The *en* is a *daïs* or platform supporting the throne: *guza gû-en-na gubbabi*, Gudea, Cyl. B, XVI, 17. The embankment of a canal *šiknu ša nâri* is called *imgû-en-na*, Br. 2817.

² Cf. J. H. BREASTED, *A History of Egypt*, 2nd Ed. 1919, p. 45: "The royal temple of Mene's time was still a simple structure, being little more than a shrine or chapel of wood with walls of plaited wattle. There was an enclosed court before it, containing a symbol or emblem of the god mounted on a standard, and in front of the enclosure was a pair of poles, perhaps the pair of stone obelisks" And p. 61 the temple of historical times. *Ibid.* p. 214, the Sun temple of Nuserre at Abusir, closely resembles a Babylonian temple.

characters, a sacred enclosure, an entrance marked by two posts with a side buckle, an emblem in the middle of the court, at times a single pillar, a vase of liquid offerings on a support, a reed hut toward the end, the shrine of the god probably represented under animal form. The hut might be raised on a low terrace, decorated outside with posts and horns or a bucranium. A park with captive animals, a net enclosure round a crouching bull, adjoins the temple. Boats and chariots allow to the god a royal state.

The following pictures will give a sufficient idea of it.



1. Cabins on boat, with elevated terrace and standard with animal emblem. Predynastic painted pottery. W. M. FLINDERS PETRIE and J. E. QUIBELL, *Nagada and Ballas*, 1895. Pl. LXVII, No. 14.

2. Idem. Paintings on the brick walls of prehistorical tombs. J. E. QUIBELL and F. W. GREEN, *Hierakonpolis*. Pt. II, 1902, pl. LXXVI.

3. Lybian building decorated with a bucranium or ram's skull. *Hierakonpolis*, Pt. I, 1900, pl. XIV.

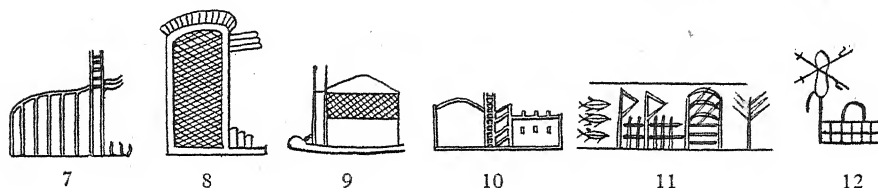
4. A sacred enclosure with a ram on it, and a shrine—above which is a bucranium. W. M. FLINDERS PETRIE and F. V. GRIFFITH, *The Royal Tombs of the Earliest Dynasties*, Pt. II, 1901, pl. VIII, 8, Tomb of Den-Setui.

5. Early Egyptian huts of reeds or maize stalks bound together. The roof of palm ribs interlaced is covered with palm leaves, *Ibid.* pl. IV, No. 11, Inscription of Mena.

6. The sealings of king Zerta, shows a shrine of the earliest form of *sab*, like the early huts of reeds and palms. *Ibid.* pl. XVI, No. 116.

7. Primitive Egyptian shrine with plaited walls, two posts at the entrance, and horns as a decoration. F. W. GREEN. *Prehistorical Drawings at El-Kab*, PSBA. t. XXV, 1903, p. 371.

8. Shrine or *Seh*, with trellis work, a little porch, perhaps three steps at the base leading to the doorway. M. A. MURRAY, *Saqqara Mastaba*, Pt. I, 1905, pl. XXXVIII, No. 43 and 44.

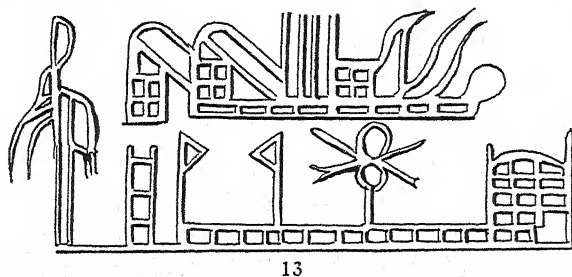


9. A mobile shrine. A. M. BLACKMAN, *The Rock Tombs of Meir*, Pt. II, 1915, pl. XVII, No. 39.

10. The oldest architectural drawing on the ivory tablet of king Den from the tomb of Setui. A shrine with a double post at the entrance, a gate or horn decoration and an enclosure. W. M. FLINDERS PETRIE and F. V. GRIFFITH, *The Royal Tombs*, Pt. I, 1900, pl. X, 11; pl. XVI, 20.

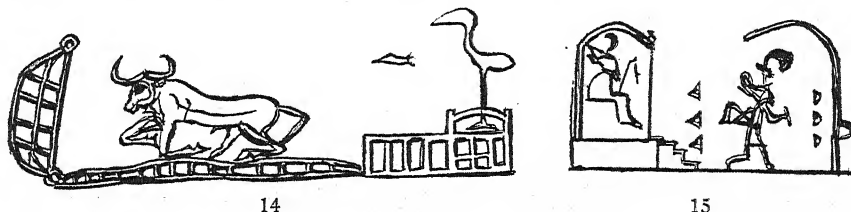
11. Primitive shrine on a seal. A reed hut, an enclosure, two buckled post, a tree and three fishes offering? *Ibid.* Pt. II, 1901, pl. X, 1 : 1, AZ. XXXIV, 160.

12. Neith-Hotep on the ivory vase of king SAM. *Ibid.* Pt. II, 1901, pl. II, 12.

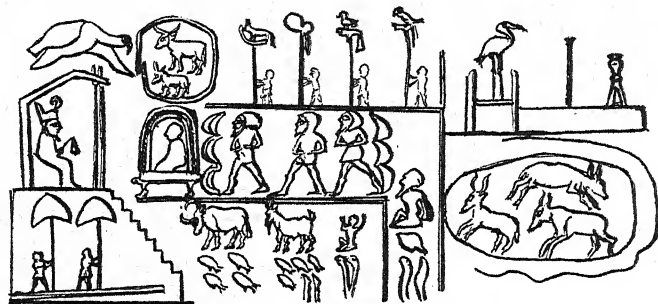


13. The ebony tablet of Mena (*Menes*, B. C. 3400). Two sacred boats over a shrine and a temenos of Neith, with two buckled post and a standard. *Ibid.* Pt. II, 1901, pl. X, No. 2.

14. Same ebony tablet of Mena, second register. A crane or stork over a shrine, a fish above the enclosure, and a crouching bull prisoner within a net or park.



15. The king dancing before Osiris in his shrine. He bears a *hap* and a short stick. King Den. *The Royal Tombs*, Pt. I, 1900, pl. IX, 14, pl. XV, 16.



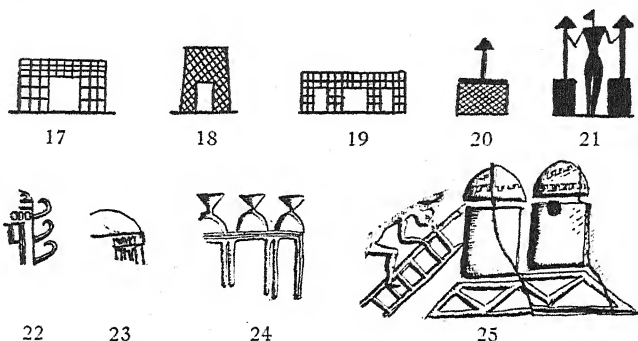
16. The mace of Nar Mer—Dancing before Osiris seated in a shrine elevated on nine steps. A net screens off the sacred place. Above are standard bearers and a park with live animals, below some animals, fish offerings and a worshiper, and in the rear a prisoner with hands tied behind his back.

An old style shrine with a stork, a pole emblem, a vase on a stand on a sacred terrace is represented on the right above an enclosure of wild cattle. J. E. QUIBELL, *Hierakonpolis*, Pt. I, 1900, pl. XXVI, B.

17 to 19. Houses on painted vases from Susa. E. POTTIER, vol. XIII of *Délégation en Perse*, pl. III, 2; XIX, 4; XX, 2.

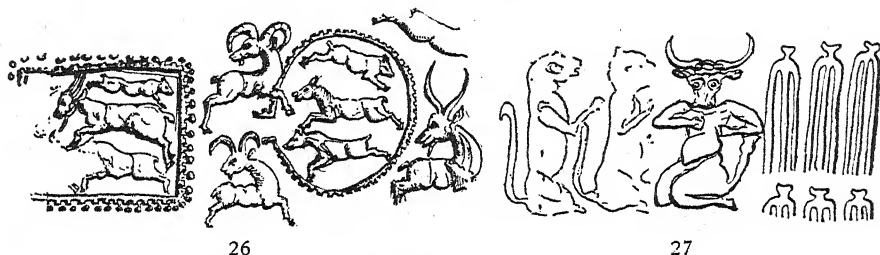
20, 21. Spears on bases, an emblem of worship? *Ibid.* pl. IX, 8; II, 3.

22 to 25. Elamite constructions and granaries. *Empreintes Elamites*, vol. XVI of *Délégation en Perse*, No. 226, 225, 222 to 224.



26. Enclosures with wild animals. *Ibid*, No. 195.

27. The worship of the bull. *Ibid*. No. 331.



28-29. The Blau monuments, *British Museum* 86260, 86261. The worship of the spear emblem, the offering of a kid, the *pa-al* priest and the sacred area.

Let us hope, at the end of this long inquiry, that this survey of the field of seal engraving may not be in vain, but contribute to a better understanding of the ancient Sumero-Akkadian and Babylonian culture.

SOURCE OF THE COLLECTION IN THE UNIVERSITY MUSEUM

1. Kh. A collection bought on August 15, 1888, in London from Khabaza of Bagdad, chiefly through Mr. E. W. Clark. CBS. 703.
2. Kh.² A collection bought by Dr. John P. Peters and Dr. Robert Francis Harper in Bagdad, January, 1889. CBS. 1001 to 1102.¹ To these were added CBS. 1103 to 1122, 1239, 1452, 1468, 1638 to 1640, 1672, 1729, 1810, 1811, 1827 to 1829, 1831 to 1834, 1859, 5451 to 5456.
3. MS. Coll. The Maxwell Sommerville Collection, presented to the Museum in 1890. CBS. 7301 to 7334, 14414 to 14533, 14535 to 14544.
4. Bought by Dr. John Henry Haynes in Bagdad, December 23, 1890. CBS. 5000 to 5126, 9095 to 9103. At Tello, and Jokha, 1891. CBS. 12457, 12458, 12459. At Nippur, between 1893-1894. CBS. 3989, 3990, 13137 to 13139, 13141, 13161.
5. Bought by Dr. John P. Peters in 1890-1891, at Hillah, CBS. 5129.
At Shatra, from Tello? CBS. 5457 to 5468, 8969 to 8996.
In Babylonia. CBS. 5469 to 5478, 9386, 9387.
From Babil. CBS. 8961 to 8968.
In North Syria. CBS. 9388 to 9410, 9424 to 9429.
In Constantinople from Cappadocia. CBS. 9346 to 9348, 9369, 9373 to 9382, and probably 9338, 9339, 9343 to 9345.
6. Bought by Prof. H. V. Hilprecht in 1889 at Nippur. CBS. 1792, 1793.
In Constantinople from Göl-Tepe, Cappadocia. CBS. 5694, 5701.
At Fâra in 1900. CBS. 19861.
Received from Hamdy Bey. CBS. 19934.

¹ A shell seal CBS. 1049 is missing. CBS. 1025, 1026, 1028, 1932, 1948 to 1951 are forgeries.

7. Acquired by B. E. F. (Babylonian Expedition Fund). CBS. 5128, 5130 to 5132, 6199, 9349 to 9353.
Cast of a bronze ring, the original being in private possession. CBS. 1995.
From Noorian in Bagdad. CBS. 5479, 5480.
From Babylonian graves. CBS. 9078, 9079, 9370.
From Bismâya. CBS. 14331 to 14336.
From Abu-Hatab. CBS. 14369 to 14378.
From North Syria. CBS. 9001.
8. Mrs. Phoebe A. Hearst Collection. CBS. 10278.
9. Presented by Mrs. Kingsmill—Marrs, 1922. CBS. 14534.
10. Excavated at Nippur.
First Expedition. CBS. 2385, 2422, 2503, 2601, 2602, 2634, 2635, 2637, 2638, 8947, 8949 to 8952, 11035 to 11049, 11157 to 11164, 11336.
Second Expedition. CBS. 3622, 3657, 3789 to 3798, 3992 to 3996, 4079, 5559, 8744, 8914 to 8946, 9440, 13230, 13232, 13234.
Third Expedition. CBS. 3978, 3980, 3982 to 3986, 4006 to 4023, 4499, 4508, 4513 to 4519, 4521, 4988, 4989, 5137, 5139, 5140, 5142, 5146, 5147, 5155 to 5442, 5484, 5510, 6034, 6125 to 6134, 6141, 6191, 6205, 9555, 12463, 12536, 12570, 12571, 12826 to 13045, 13353, 13870, 13886 to 13892, 14177, 14178, 14193, 14194, 14201 to 14211, 14237, 14241, 14242, 14244 to 14288, 14290 to 14330, 14337 to 14368, 14379 to 14385, 14408, 14409, 14411 to 14413, 15500.
Fourth Expedition. CBS 12451 to 12455.
CBS. 6727, 6729, 6731, 6740, 6742, 6743, 6746, 6747, 6988, 6996, 6997, 6998, 7059, 7062 to 7066, 7292 to 7294, 7785, 7978, 7987, 8040, 8077, 8092, 8094, 8182, 8204, 8250, 8259 to 8261, 8276, 8282, 8378, 8575, 8592, 8844.
11. Found in a box with a dubious note as coming from Gezer, Palestine, 1912, through Lambs in Jerusalem and H. Clark, October 27, 1913. CBS. 14389 to 14405. Among these are several casts. CBS. 14389, 14393, 14399, 14403.

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5366	825	5465	115	6132	959
5366	838	5466	202	6134	804
5366	910	5467	72	6134	840
5366	954	5468	351	6134	850
5366	963	5469	707	6134	905
5366	964	5470	710	6134	919
5367	821	5471	692	6134	957
5367	877	5472	702	6134	973
5368	866	5473	690	6141	287
5369	955	5474	694	6181	1050
5369	978	5475	713	6191	636
5379	892	5476	676	6199	732
5405	992	5477	630	6205	340
5406	912	5478	629	6727	1069
5414	847	5479	117	6729	557
5414	880	5480	368	6731	266
5414	887	5484	808	6740	563
5415	913	5484	818	6742	1060
5421	932	5484	868	6743	565
5436	952	5484	893	6746	565
5437	943	5510	865	6747	556
5437	986	5510	943	6988	48
5441	855	5559	1088	6996	41

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6997	36	7329	617	8927	219
6998	44	7330	123	8928	410
7059	165	7331	357	8929	478
7062	80	7332	307	8930	244
7063	37	7333	269	8931	106
7064	38	7334	1047	8932	467
7065	42	7785	78	8933	598
7066	39	7978	335	8934	91
7292	538	7987	257	8935	171
7293	338	8040	328	8936	21
7294	539	8077	152	8937	697
7301	1040	8092	492	8938	797
7302	683	8094	492	8939	708
7303	686	8182	40	8940	696
7304	717	8204	43	8941	628
7305	684	8250	554	8942	670
7306	685	8259	47	8943	70
7307	626	8260	555	8945	198
7308	190	8261	25	8946	89
7309	300	8276	543	8947	30
7310	205	8282	79	8949	1094
7311	100	8378	129	8950	1094
7312	167	8575	394	8951	1094
7313	35	8592	562	8952	635
6314	664	8744	1094	8961	699
7315	588	8844	553	8963	1024
7316	597	8914	236	8964	535
7317	588	8915	608	8965	388
7318	98	8916	57	8966	403
7319	620	8917	66	8967	472
7320	63	8918	69	8968	474
7321	291	8919	633	8969	226
7322	60	8920	169	8970	197
7323	450	8921	407	8971	206
7324	405	8922	164	8972	545
7325	299	8923	352	8973	547
7326	318	8924	1094	8974	156
7327	500	8925	215	8975	235
7328	85	8926	344	8976	230

CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.
8977	378	9348	523	9408	1038
8978	327	9349	755	9409	766
8979	400	9350	753	9410	730
8980	211	9351	752	9424	1025
8981	163	9352	754	9425	1026
8982	181	9353	782	9426	1027
8983	199	9369	13	9427	1028
8984	253	9370	627	9428	1029
8985	224	9373	518	9429	1030
8986	456	9374	527	9440	201
8987	609	9375	514	9555	852
8988	281	9376	513	9555	889
8989	532	9377	526	10278	1095
8990	214	9378	528	10635	1023 ^a
8991	497	9379	511	11035	536
8992	222	9380	517	to	
8993	438	9381	522	11049	
8994	148	9382	711	11157	1006
8995	490	9386	1041	11157	1007
8996	659	9387	729	11157	1008
9001	1054	9388	750	11157	1009
9078	1037	9389	1094	11157	1010
9079	1094	9390	800	11158	176
9095	150	9391	791	11159	353
9096	77	9392	762	11160	238
9097	138	9393	795	11161	674
9098	546	9394	749	11162	1059
9099	143	9395	737	11163	1057
9100	485	9396	748	11164	1058
9101	439	9397	773	11336	434
9102	231	9398	727	12451	722
9103	168	9399	719	12452	20
9338	516	9400	1042	12453	770
9339	521	9401	1032	12454	785
9343	524	9402	786	12455	1015
9344	519	9403	738	12455	1016
9345	520	9404	778	12455	1017
9346	698	9405	794	12455	1018
9347	515	9407	767	12455	1019

CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.
12455	1020	12840	845	12870	828
12455	1021	12840	928	12870	846
12457	32	12840	934	12870	875
12458	270	12840	943	12870	893
12459	689	12841	877	12870	933
12463	1022	12841	883	12870	955
12536	267	12841	884	12870	960
12570	284	12841	891	12871	850
12571	1084	12842	850	12876	928
12826	835	12842	926	12880	827
12826	893	12844	811	12885	857
12826	897	12844	820	12885	896
12826	961	12844	858	12889	968
12827	876	12846	943	12890	916
12827	908	12850	813	12890	918
12827	985	12850	893	12890	998
12828	822	12851	946	12894	941
12828	971	12853	898	12895	842
12828	980	12853	971	12895	914
12828	994	12855	922	12895	953
12829	863	12857	802	12936	915
12829	935	12857	955	12936	974
12829	945	12858	885	12948	943
12829	959	12858	895	12953	834
12831	943	12859	831	12953	976
12833	829	12859	873	12956	993
12833	848	12859	911	12959	974
12833	853	12859	992	12959	985
12833	967	12862	923	12973	845
12834	899	12865	936	12973	943
12834	907	12865	937	12975	969
12835	819	12866	866	12987	805
12835	960	12866	984	12992	823
12835	985	12868	888	13002	970
12837	810	12868	904	13009	955
12837	938	12868	905	13013	975
12839	925	12869	879	13013	980
12839	934	12869	948	13035	951
12839	940	12869	999	13045	830

CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.
13137	486	14251	275	14304	144
13138	723	14251	276	14305	296
13139	745	14252	337	14306	669
13141	706	14253	28	14307	363
13161	14	14255	26	14308	655
13230	1001	14256	332	14309	173
13232	1011	14248	570	14310	99
13232	1012	14259	194	14311	1052
13234	24	14260	268	14312	651
13353	271	14261	548	14313	1074
13870	177	14262	541	14314	688
13886	1063	14264	27	14315	246
13887	1062	14265	561	14316	776
13888	1066	14267	550	14317	604
13890	1064	14268	560	14318	741
13890 ^b	1065	14270	564	14319	385
13891	1068	14273	551	14320	491
13892	1061	14275	558	14321	632
14177	285	14279	498	14322	603
14178	324	14280	549	14323	108
14178	325	14283	549	14324	716
14193	286	14285	542	14325	769
14194	1081	14286	15	14326	665
14201	278	14287	7	14327	658
14204	1000	14288	9	14328	653
14205	145	14290	16	14329	652
14206	145	14291	6	14330	583
14207	145	14292	186	14331	5
14208	145	14293	18	14332	4
14211	302	14294	1073	14333	780
14237	542	14295	668	14334	255
14241	277	14296	53	14335	162
14242	46	14297	52	14336	23
14244	540	14298	339	14337	11
14245	549	14299	687	14338	12
14247	552	14300	122	14339	19
14248	561	14301	81	14340	784
14249	280	14302	84	14341	232
14250	283	14303	298	14342	634

CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.	CBS.	PRESENT VOL. No.
14344	2	14383	1033	14425	355
14345	1070	14384	656	14426	132
14346	480	14385	657	14427	220
14347	568	14387	612	14428	75
14348	638	14389	134	14429	157
14349	303	14390	17	14430	212
14350	642	14391	8	14431	234
14351	667	14392	10	14432	399
14352	641	14393	725	14433	422
14353	637	14394	97	14434	366
14354	646	14395	50	14435	508
14355	640	14396	33	14436	398
14356	649	14397	579	14437	386
14357	650	14399	596	14438	370
14358	648	14400	170	14439	413
14359	644	14401	22	14440	329
14360	645	14402	756	14441	484
14361	647	14403	788	14442	566
14362	1034	14404	1071	14443	593
14363	567	14405	1072	14444	594
14364	724	14408	623	14445	799
14365	54	14409	65	14446	726
14366	654	14411	1002	14447	218
14367	3	14411	1003	14448	51
14368	764	14411	1004	14449	639
14369	409	14411	1005	14450	573
14370	289	14412	1079	14451	279
14371	599	14413	333	14452	507
14372	487	14414	120	14453	228
14373	126	14415	61	14454	576
14374	448	14416	64	14455	504
14375	315	14417	71	14456	582
14376	740	14418	96	14457	505
14377	1036	14419	49	14458	509
14378	1035	14420	188	14459	309
14379	783	14421	578	14460	121
14380	760	14422	354	14461	510
14381	643	14423	209	14462	586
14382	739	14424	193	14463	55

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I4464	506	I4492	343	I4520	704
I4465	589	I4493	243	I4521	1014
I4466	493	I4494	130	I4522	789
I4467	447	I4495	502	I4523	681
I4468	666	I4496	272	I4524	680
I4469	446	I4497	160	I4525	793
I4470	110	I4498	499	I4526	705
I4471	292	I4499	356	I4527	758
I4472	572	I4500	581	I4528	679
I4473	109	I4501	402	I4529	678
I4474	76	I4502	312	I4530	677
I4475	501	I4503	113	I4531	1039
I4476	503	I4504	322	I4532	781
I4477	624	I4505	204	I4533	358
I4478	672	I4506	393	I4534	512
I4479	571	I4507	362	I4535	1 ^a
I4480	321	I4508	494	I4536	1 ^b
I4481	178	I4509	56	I4537	1 ^c
I4482	619	I4510	359	I4538	1 ^d
I4483	671	I4511	473	I4539	1 ^e
I4484	621	I4512	155	I4540	1 ^f
I4485	31	I4513	210	I4541	1 ^g
I4486	663	I4514	249	I4542	1 ^h
I4487	111	I4515	757	I4543	1906
I4488	306	I4516	736	I4544	1051 ^a
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Rock — of Anubanini, 282, 342.

Lion's head in — at the back of flat seals, 1^c, 1^d, 675.

Persian green jade —, 1096.

Resh sharri, royal officer, 836.

Rê'u, shepherd, 563.

Reversed animals, 19, 34, 35, 43, etc. Cf. Ibex, Lion, etc.

Rhiton. Greek — in shape of a pregnant woman, 976.

Rhomb, symbol of earth, 531, 544, 548, 549, 554, 555, 559, 561, 563-565, 569, 577, 585, 591-593, 597, 609, 610, 612-614, 618-621, 666, 671, 698, 701, 808, 833, 854, 944, 952, 965, 966.

Rider.
Natium, the earliest —, astride, with a whip, 154.
 — 527, 800; leading his horse, 983.
 Persian —, 985, 986; and hunter, 990-992.
 Greek equestrian —, 1001.
 Parthian —, 1044.

Ridges at the end of a stone seal, 265.

Rim-Sin of Larsa, 237, 325.

Ring, 22; — of metal or stone, 809;
 Gold —, 1023^a.
 — and scepter of Ishtar, 329; of Ishhara, 451; of Shamash, 331; of Marduk and Shamash, 241.

Rising sun god, 187-193.

Ritual scenes, 169, 171, 188; using a fan, 573.

Priest servant with pail and libation vase, 419, 423, 461.

Robe, often confused with shawl. Usually covers both shoulders, is closed all round, leaving both arms bare, but may also pass under one arm, like the shawl which has commonly a fringe, is wrapped

Robe (*Contd.*)

around and open in front. The robe, used by both sexes, covers the body immediately, while the shawl may be thrown over an undergarment, loincloth or skirt.

The flounced robe is a fleecy wool-len garment, made of *kaun-akès*, the best Babylonian material: *sig lugal*.

The plaited robe was perhaps made of linen, *kid*, *χιτών*, and is the usual garment of divine attendants, or servants of the temple.

The fringed and plainer robe, and shawl, becomes the human worshiper, and is probably made of wool of lesser quality: *sig-usb*.

Flounced —, of seated gods: Ea, 158, 174, 175, 178; god with scepter, 331, 470; with five headed clubs, 240, 318; with horned mitre, 227, 243, 262-267, 270; with turban holding a cup, 291, 293, 305; King Ibi-Sin, 305.

— — of seated goddess, 171, 204, 207, 209, 212; Nidaba, 166; with scepter, 223; long hair hanging, 226, 236; with horned mitre, 215, 217-222, 224, 225, 228-235, 237, 242, 245-258, 260, 261, 267-269, 306, 307.

— — of standing god in shrine, 156; Ea, 157; Sin(?), 477; Martu(?), 471; Marduk(?), 463, 466-468, 486; Nabu(?),

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- 463; with clasped hands, 319, 320, 406, 448, 472.
- of standing goddess, 327, 480; Ishtar, 392.
- of divine attendants, 155, 175, 202, 204, 280, 282, 435. Cf. Divine attendant.
- of a Cassite worshiper, 459.
- Plaited — of seated deity, 183, 216; of standing deity, 320; Marduk, 465; Martu, 475.
- of divine attendant, 157, 167, 171, 193, 209, 215, 216, 219.
- of worshiper, 168, 213, 391, 476.
- Fringed — of seated goddess, with the winged gate, 161-163; of a seated god in turban holding a cup, 266, 288-290, 292-299, 301-304, 308-317; or hand extended, 294, 300, 321-323; of a standing god, 470, 610; King Gimil-Sin, 287.
- of a female worshiper or servant, 226, 415, 505, 581; harp player, 626; Hittite worshiper, 351; servant, 484, 505, 573.
- Long — of seated goddess, with the winged gate, 162, 163; and 545; of seated god, Hittite, 446; Cassite, 547.
- with embroidery, of Marduk, 241, 566, 610; of Martu(?), 375; of a seated god, 546.
- of Kurigalzu(?), 531; a Babylonian king, 595.

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- of the worshiper, 169, 190, 496; Amorite, 462; Hittite, 497, 504; Babylonian, 592, 610, 628-630, 632, 672.
- Long Assyrian — with three zones of fringes, 574, 575, 580, 581, 584; seated goddess with Persian crown, 625.
- Rock relief of Anubanini, 282, 342.
- Roll of men servants of the palace, 316.
- Rope of Adad's bull, 456, 457.
- in hands of the assistant near the winged gate, 161.
- round the neck of the birdman, 175.
- pattern, 32, 47, 501, 622, 1047.
- Rosette, 560, 562.
- Royal seals, 530, 531. Cf. 237, 271, 277, 284, 286, 287, 326-328.
- Ru*, to dedicate, *a-mu-na* —, 213.
- Ruler, 139; Lugalannatum of Umma, 154.
- Sá, he* —, 566.
- Sabæan, 624.
- Sacred place marked by clubs, 216; or doorpost, 240.
- dragon of Marduk, 241.
- peg driven by kneeling god, 240.
- horns on pillar altars, 893.
- Sacrifice of seed offering, 185. Cf. Offering.
- Blood of —, 216.
- Leg of —ed animal on altar, 207.
- Saffron, 521, 747-750, 761.
- Sag-il*, "*Nabium dubsar* — —, 485, 486.

Sag, Dunnu-ush — ^a*Kur-gal ge*, 566.

Marduk — *an-ki*, 548.

Sag-sal, female servant, 276.

Saḥar, dust. *Martu* — *lum-lum*,
siḡ-gin, 342.

Saīda, 1023^a.

Sal-ush-bar, female weaver, 1078.

— *dingir-ká-e-ne*, 1088, 1089.

— *dū-la-a*, 1088, 1089.

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Sarcophagus of Hagia Triada, Crete,
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Sargon, 142, 239, 342.

Scepter.

— of a seated god, 158, 184, 216,
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— and ring of *Shamash*, 231, 241,
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Assyrian club —, 342; in hands of
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— or spear of *Shamash*, 406; a
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— or club of a Sun god, 500; of a
Cassite worshiper, 546; of a
seated goddess with Persian
crown, 625.

— with knob and animal head,
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Scimitar of *Ishtar*, 239, 241, 329,
341, 390, 397-399; of *Nergal*,
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239; the lionman, 422;
Marduk, 241, 341, 422, 445,
463-467, 548, 549, 555, 562,

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Assyrian genius with — tail,
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^a*Nabium* — *sag-il*, 485, 486.

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gi*, 277.

Seal cylinder, *gish-dim* or *kunukku*,
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Seat. Cf. *Throne*.

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- Divine — below the horned Mitre of Anu and Enlil, 1009. Cf. Base.
 —ed harp players, 626, 627.
 Seed, offering, 185, 438.
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 Twisted —, 85. Cf. Caduceus.
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 Archaic — with bird like head, and Sumerian skirt, 174, 179, 180, 194-196.
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 — with skirt, one hand up, 276; with a fan, 573.
 — with loin cloth, carrying a goat offering, 226, 407; a pail and libation vase, 347, 388, 390, 393, 408, 411, 428, 445, 451, 571; a crooked stick, 389, 405; a caduceus, 502; a Martu or Amorite servant, 356; one hand up, 495;

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 — with tunic, 321; one hand up, 358, 429; holding a branch, 535; a libation vase, 409, 410; and a pail, while standing on a daïs, 461.
 — with fringed shawl; with goat and liquid offering, 227; a pail, 502; with clasped hands, 316, 430; holding the lance of Marduk, 468.
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 Female —, 185; with pail, 202; *gim*, 247; *Amat Aplanum*, 341; *Amat Adad u Shala*, 459. In long robe with one hand up, 429, 495, 573; with a pail, necklace and armlet, 226.
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 — of the gods, 495; of *ili*, 368.
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 — of Ninib, 333.
 — of Gula, 241.
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 — of Nin-si-an-na, 313, 336, 427.
 — of Adad, 336, 364, 367, 451, 457; of Immer, 372; sha Adad, 357; sha Ra-am, 360; of Ragamirik, 494.
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- of Ibi-Sin: Sag ^dNannarzu, priest of Enlil, 284.
- of Sumuabum, 326.
- of Hammurabi, 328.
- of Kallamu patesi of Ashnunak: Lù ^dEnzu, scribe, 285.
- of Guzana, 287; of Manium, 329; of Shamzinawir, 366.
- Barber — of Lùdugga, 302.
- Natium* — of Lugalannatum, 154.
- Galṣutirum*, thy —, 316.
- of a man, 909, 913, 920, 926, 984; of a woman, 848.
- Seven dots or stars of the Igigi, 463, 580, 602, 610.
- Shabû*, *lishbi*, 566.
- Shaft of lance with inner copper tang, 216.
- of the curved weapon of Nergal, 240.
- of the standard of Lagash, 282.
- Shag*, servant(?), 264.
- *gar*, 566; — *ki-im-dûb ag*, 545.
- Shakânu*, to deposit, *shakin aban duppi annii*, 566.
- ^m*Shakkil aban duppishu*, 883.

^m*Shaknu*, the captain, the chief.

- *sha* ^m*Shushâni* ^m*Elam*, 808; *sha* ^m*Shushanni*, 814, 992; *sha* ^m*Shushâni mârê Hisanu*, 820, 951; *sha* ^m*Shushâni sha bît Zuḡâ*, 992; *sha* ^m*Shushâni sha* ^m*ṣab shêpi*, 944; *sha* *Shushanû mârê* ^m*shaknûtu*, 812.
- *sha* ^m*Indubai*, 810; *sha* ^m*Arbai*, 834; *sha* ^m*Zabîni*, 907; *sha* ^m*Bananeshai*, 944; *sha* ^m*Gim-irrai*, 949; *sha* ^m*Ṣirkaâ u* ^m*Satudaâ*, 965; *sha* ^m*Ur-lishanu sha shumeli*, 967; ^m*Urashtaâ u* ^m*Miliduâ*, 995.
- *sha* *Nippuri*, 874, 894, 911; ^{a1}*Linadush-ana-Bêl*, 837.
- *sha* *maṣṣaru babâni*, 917; *sha* ^m*IR^{me^h}*, 925; ^m*nash paṭri sha bît mâr sharri*, 931; *sha ana muḫhi išsuri sha sharri*, 971, 994.

Shâl-si-a, abundant mercy, 390.*Sham*, to pay the price, 276.

Shamash, 152, 155, 241, 279, 372, 591, 710.

- with rays, 148, 150; seated notched sword in hand, 179–182, 184–186; rising, 187–193, 241, 326; club in hand, 151; *Ṣit Shamshi*, 188; with flaming wings, 176; standing sword in hand, 333, 404–427; seated with scepter and ring, 331, 470.

Net of —, 174.

Heroes of the cycle of —, 148.

- like standing god, 403, 404, 406, 476; with many headed club in hand, 435, 436, 442.

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— on the code stele, 435.

Cf. Sun disk and Sippara.

Shamshi-Adad, 342.

^m*Shanu sha Shulum-Babili* ^m*Shaknu sha* ^m*Shushâni*, 992.

Shar-ur, weapon of the right, crooked stick or scimitar, 241.

Shar-gaz, weapon of the left, club, 241.

^d*Shara* of Umma, 283, 360.

Sharam, a Semitic god, 360.

Shargali-sharri, 140, 159.

Shâru, to blow like the storm, 342.

Shawl. Cp. Robe. The shawl is usually thrown over the left shoulder, and passes under the right arm, left free. While wrapped about the body, it opens more or less in front, above the bare knee. Active heroes and gods wear the shawl attached about their waist. The shawl is naturally a rectangular woolen garment, perhaps with tasseled strings or a clasp at the angles. Cf. Clasp and Tassel.

The shawl is easily confused with the robe, which usually, while not always, covers both shoulders.

Flounced —, in wool, of Ea, 159; Shamash seated, with rays and sword, 179-182, 184-186; with scepter and ring, 430, 431; Nidaba, 166; Ishtar, 184; the Assyrian Ishtar, 580, 583, 584; the seated

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goddess, 202, 204, 206, 207, 209; with palm, 432, 433; Adad, 460; Marduk, 463, 562. Cf. Divine attendant, 202, 204.

Plaited —, girded about the middle of the body and opening in front, 152; Rising Shamash, 188-193, 404-427, Shamash like deity, 403, 404, 475, 476, 481, 533; armed with many headed clubs, 434, 438, 442; Adad with the lightning fork, 434, 445, 456, 458, 459; Martu with the crooked stick, 454; Ishtar, 329, 390, 395, 397, 398, 423; Ishhara, 451; a Syro-Hittite hunt and war goddess, 450, 503. Cf. Bêl-Marduk.

Cf. Divine attendant, 432, 485.

Plaited — covering one shoulder, 181, 220, 221. More likely a robe or a skirt. Cp. The long — of archaic figures, 74, 195.

Fringed — of human worshiper, 180, 192, 193, 209; led by the hand, 204, 219, 220; carrying a pail, 209, 227; porters of the rising Shamash, 188, 189; female worshiper, 157, 180, 184, 201, 205, 207, 208, 210; worshiper in turban, 415, bringing a kid offering, 405, 413, 414, 430; a scribe worshiper, 239.

— of a seated goddess with fillet, 201, 205, 208, 210; of a seated god with turban holding a vase, 286; of the beard-

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less king Gimil-Sin, 287; of Ishtar with cuirass, 318; of Marduk, 422, 464, 548; of a Babylonian king, 329; of a winged genius with pail, 598.

Short Amorite — of Martu. Cf. Martu, 241, 325, 329, 342. Fastened with a metal clasp, covering one shoulder, or girded about the waist: Nergal, 441, 442; King Anubanini, 342. Short shawl, 74.

Long Cassite, embroidered, fringed —, of Shugamuna, 530; a worshiper, 553, 561.

Tasseled — of Ishhara unveiling herself, 501.

Assyrian — with three zones of fringes, opening below the belt and covering the shoulders, 571, 574, 575, 582; winged genius, 595; Bêl-Marduk, 607, 611; Late Babylonian, 1068.

She + elteg, ideogram of Nidaba 167.

Sheaf, 167, 168, 1048.

— of five clubs in hands of Nergal, 443.

— of seven clubs in hands of Nergal, 441.

Shebû, 540.

Sheep, 14, 831.

Sheih-han, stele of, 239.

Shekel, silver, 1071, 1072, 1076, 1081.

Shepherd, 50, 240.

—'s crook, 241, 323.

— of divine lulimu, 240.

Sherua, desert goddess, 488.

Shid-dû ki-ûr-ra, 536.

Shield, Syro-Hittite, eight shaped —, 799.

Greek, round —, 995.

Warrior with — and spear, 996.

— of Ninib, 240.

Shilhak-in-Shushinak, 188.

Shovel, or fan, 573.

Show bread, 185. Cf. Cake, Offering.

Shrine, 171, 573, 675.

— with statue of a god, 156.

— of Ea, the abzu of Eridu, 159.

Clay — of Enlil, 240.

— on boundary stones, 241.

Door of the —, 185; doorposts on the threshold, 240.

Entrance of the — marked by clubs, 207.

Shu-i, barber, 302.

Shu rug-gâ, 544.

Shugamuna, 241; his wife, Shumalia, 530.

Shumu, name. *Shumshu litmî*, 566.

Shushinak's temple, 241.

Sib, shepherd. — *ama-gân sha*, 240.

Sickle of Egyptian form.

— of Hittite hero hunter, 503.

— of Hittite goddess with animal head(?), 503.

Sig: He —, 530, 538.

Si(g), to cover, *Al-ra* — *gi*.

Sig-gin, to stir, 342.

Silphium, 662, 741, 746, 761, 809, 847, 853.

Silver vase of Entemena, 46, 93.

— shekel, 1071, 1072, 1076, 1081.

Simuru, 280.

Sin, the Moon god, 237, 279, 372, 495.

— father of Ishtar, 184.

Cf. Standard of —; crescent.

Sineribam of Larsa, 329.

^m*Sipiri*, messenger; — *sha bit abar-akki*, 966.

Sippara, 179, 591, 710.

Skirt. Cf. Divine attendant.

Sumerian —, flounced, scalloped and short: archaic hunter with bird like head, 65-69, 72, 195, 198, 200; a libator, 156; fringed —, 71, 196.

Short — of Gilgamesh and small figures holding moon standard, 282; a warrior god, 152; King Anubanini, 342; a worshiper, 276; hunter, 599.

Long flounced —. Divine attendant of the cycle of Shamash, 176, 177, 179; a worshiper with goat offering, 158.

Long plaited —. Divine attendant of Nidaba, 166; of the Serpent god, 164; introducing the procession, 158; or leading the birdman, 174, 175, 178; worshiper with a goat, 174; divine attendants, 181-186; musicians of Ningirsu's temple, 166.

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Sleeves.

Hittite robe with —, 351.

— of Marduk's robe, 566.

Snare, 47.

Soldier with lance, 506.

Greek — with spear and shield, 995.

Cf. Persian warrior, and Rider.

Spear, 67, 68, 71, 72, 82, 88, 93, 94, 102, 112, 131, 151, 354, 400.

Priest or god — in hand, 216.

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— and shaft raised on a base, 216.

— head of Marduk, 241, 376, 379, 383, 386, 425, 433, 444, 447, 453, 463, 469, 470, 483, 489, 491, 573, 637, 638, 641, 674, 677; resting on a base, 445, 462, 477; on amulet, 1052; in hand of ithyphallic Eabani, 295; the centaur, 892.

Buckled —, point down, in hands of a kneeling Gilgamesh, 159. Cf. Buckled, Doorpost.

Tasseled —, 581, 642, 689; on a two step base, 580, 672; in hands of a nude winged hero, 654.

— of the Hittite hunter, 508, 509, 639.

— of the rider, 527; chariot hunter, 989; warrior, 996.

Assyrian — and bow, 571; emblem of a seated deity, 573.

— or scepter of Shamash, 406; of a seated Hittite god, 446.

Sphinx, human headed, winged:

Squatting, 720; seated, 953, 954, 1000; passing, 717-719; rampant, 948; bearded, 613, 614, 722, 850, 988; bearded and with a Persian mitre, 888-891, 920; with the arm of a centaur, 892; attacking a horse, 827.

— — —, beardless, with a round Assyrian mitre over a mass of hair, half lion, half bull, 612, 615, 620; three points over the round mitre and long hair, 587; in fight with Bêl-Marduk, 604; with a

Sphinx (*Contd.*)

large face and a feather crown like Bes, 925.

Spinning or rather harp player, 626.

Spouting vase, 156, 159, 160, 539, 566.

— in hands of Ea, 174, 176, 178; a standing god, 319.

— in hands of a kneeling Gilgamesh, 265; of Gilgamesh standing, 348, 359, 362, 396, 415, 434, 456; of a divine attendant, 318; of the fishman, 539, 710, 804; of the Babylonian worshiper, 969.

— under the bare leg of Adad(?), 326.

— on a columnar altar, a stand, 256, 265.

Squares and dots, 1056.

Squat. Cf. Monkey, 611, 627, etc.

Stack or hut, 819.

Staff of a leading divine attendant, 227.

Stag, 37, 40, 41, 42, 45, 66, 82, 93, 108. Cf. Deer.

Stage tower, 152, 188, 192. Cf. Ziggurat; Brick tower.

— two step, under servant priest with pail and libation vase, 419. Cf. Daïs, and Base.

— three step under two crooked sticks and crouched antelope, 345.

— three stage with two crooked sticks, 346.

Small — — under the foot of Shamash, 419, 423; supporting a scepter or lance(?), 604.

Stalk of barley in hands of Nidaba, 166.

— — radiating from sheaf, 167.

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Archaic square — below a vase, 196.

— below a vase, 265; a spouting vase, 256, 265.

High — with pointed jar, 574, 575.

Standard of Lagash, eagle spread over lions, 282.

— of the Moon god, 282. Cf. Crescent on a pole.

— star on a pole. Cf. Star.

— of Ashur at Khorsabad, 282, 604.

—, a squat monkey, and a reversed enemy on a post, 413.

— bearer, 506; *Lù igi pulug-ga il*, 544.

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— in a shrine, 156. Cf. Shamash; Ea, 157; Nergal, 441; Adad, 424; Teshub-Adad, 500; Marduk, 422, 548, 549, 637; Nabû, 448, 463; Ishtar, 318, 579, 583, 584; Martu, 406, 426, 462; Hittite hunting gods, 503; Cassite gods, 561, 562; goddess with horned mitre, 327, 396, 476, 478, 479, 480.

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- 1010, 1025-1028, 1040, 1049, 1052, 1054.
 Six pointed —, 357, 463, 585, 586, 588, 590, 592, 609, 621, 623, 652, 655, 666, 962-964.
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 Four —s of Ishtar of Arbil, 581, 585.
 — on the cylindrical mitre of Ishtar, 584.
 Six —s or dots on the bow of Bêl-Marduk, 610.
 — in dot shape, 199.
 — or cross, 228. Cf. Cross and Sun.
 — with eleven rays(?), 236.
 — on a lance or pole, 60, 157, 161, 182, 190.
 — and crescent on a pole, 169, 378.
 — the Sumerian divine prefix, 138; a Hittite character, 498.
 Statue, of a god, 171, 240. *Alam*: —, 1048.
 — in a shrine, 156.
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 — of Agade, 239, 342; — of Naram-Sin, 342.

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 — of Shamshi-Adad, 342.
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CATALOGUE OF THE SEALS

- 1 Crossed lines. Geometrical design. The surface is ruined by hammering.
Flat oval seal with convex back. Red marble, 49 x 48 mm. Nippur, 1889.
CBS. 2422.
- 1a Two crouched antelopes reversed and opposed tail to head. Two dots.
Roughly cut with the burr.
Flat round seal with convex back. White marble, 39 x 40 mm. MS. Coll.
CBS. 14535.
- 1b Two crouched ibexes, reversed and opposed tail to head. Two dots.
Roughly cut with the burr.
Flat round seal with convex back. White sallow marble, 46½ x 44 mm.
MS. Coll. CBS. 14536.
- 1c Three crouched or standing lions—or dogs(?). Rough work partly cut
with the burr. The reverse has a profile lion's head in relief.
Flat seal with convex back. Pink marble, 50 x 43 mm. MS. Coll.
CBS. 14537.
- 1d A crouched animal. The two dots above may be a second unfinished
animal reversed and opposed to the first. Roughly cut with the burr. The
reverse has a profile lion's head in relief.
Flat seal with convex back. White marble, 30½ x 27½ mm. MS. Coll.
CBS. 14538.
- 1e A running antelope or ibex and a dog(?). A few lines may represent
branches in a primitive landscape.
Flat square seal with round angles and convex back. Greenish marble,
46 x 43 mm. MS. Coll. CBS. 14539.
- 1f A spread eagle over a passing animal(?). Rough work cut with the point.
Flat lozenge seal, with convex back. Grey and white marble, 41½ x 34 mm.
MS. Coll. CBS. 14540.
- 1g Two crouched animals with no distinct head. Rough work cut with the
burr.
Flat square seal. Yellow marble, 27½ x 27 mm. MS. Coll. CBS. 14541.
- 1h A nude hunter and three dogs. The hunter is an awkward figure, with
bird like head, one arm extended, the other hanging and holding a curved
stick or club. The uncertain line over the shoulder may represent a bow.
The horned head between the dogs may represent the game, antelope or ibex.

There is a flat crescent above, and a second unfinished, nude hunter below. Rough work with burr and point.

Flat rectangular seal, with convex back, adorned with eight large dots. Black marble, 47 x 28 mm. MS. Coll. CBS. 14542.

- 2 A rough star formed of crossed lines and rays.
Flat oval seal with a ridge shaped back. Black obsidian, 21 x 19 mm. Nippur. CBS. 14344.
- 2a Lines and dots. Seal impress on a clay bulla. Nippur. CBS. 12177.
- 3 Double crossed lines in a square.
Flat oval seal with convex back. Grey marble, 17 x 13 mm. Nippur. CBS. 14367.
- 4 Lines crossed at right angles, a textile pattern.
Flat round seal with hemispherical back. Red marble, 17 mm. Bismâya. CBS. 14332.
- 5 Six round holes with a small hornlike appendix, perhaps heads of animals fenced within the circle of the seal. Worked with the burr.
Flat oval seal with convex back. Red marble, 20 x 18 mm. Bismâya. CBS. 14331.
- 6 Four round holes, perhaps animals' heads, with two or three lines for horns and beards. Worked with the burr.
Flat round seal, with convex back. Alabaster, 25 mm. Nippur. CBS. 14291.
- 7 A longlegged animal, like a monkey,¹ without ears, jumping over a line of ground marked by three dots. Body and joints are worked with the burr.
Flat round seal with convex back. Black diorite, 37½ mm. Nippur. CBS. 14287.
- 8 Three crouched ibexes fenced within the circle of the seal. One of them has curved horns, and the other straight ones.
Flat round seal, with convex back. Grey marble with red streaks, 48 mm. Gezer.² Palestine, 1912(?). CBS. 14391.
- 9 Ibex or feline animal, and a serpent(?).
Flat round seal with convex back. A few chips are broken off the face. Grey marble with red streaks, 49 mm. Nippur, 1895, hill X. CBS. 14288.

¹ Cf. *Dél.* t. XVI, p. 22.

² Preserved with others in a box with this note attached: "Found at Gezer, Palestine, 1912, Lambs. Jerusalem, October 27, 1913, H. Clark." This origin seems very doubtful.

- 10 Two crouched ibexes, with curved or straight horns.
Flat round seal with convex back. Grey marble with red spots, 39 mm.
Gezer, Palestine, 1912(?). CBS. 14392.
- 11 A crouched ibex with long curved horns, below a dog(?) with long tail.
Groups of dots, the stones or leaves of a primitive landscape.
Flat round seal, with convex back. White and grey marble, 40 mm.
Nippur. CBS. 14337.
- 12 An ibex with long curved horns, followed by a dog(?). The four legs of
the ibex are designed on the same plan. Worked with burr and cutting tool.
Flat round seal with convex back. Grey marble, 33 mm. Nippur. CBS.
14338.
- 13 An ibex or antelope. The head is broken off.
Half part of a flat round seal. Black obsidian, 24 mm. Bought by Peters,
1891. CBS. 9369.
- 14 Five sheep like animals. Worked with the burr.
Flat round seal with convex face and spherical back. Alabaster, 31 mm.
Bought by Haynes, 1894. CBS. 13161.
- 15 Seven ibexes within an enclosure. Only three curved horns are distinct.
The legs are carelessly drawn with crescent strokes in uneven number.
Flat round seal with convex back. Grey and white marble, 42 mm. Nippur.
CBS. 14286.
- 16 Two ibexes crouched opposite one another. Worked with the burr, and
much worn.
Flat round seal with convex back. Limestone, 27 mm. Nippur. CBS.
14290.
- 17 Two crouched animals opposed head to tail, dog with a bushy tail(?).
Flat round seal with convex back. Alabaster, 40 mm. Gezer, Palestine,
1912(?). CBS. 14390.
- 18 Two animals opposed head to tail, perhaps dogs.
Flat round seal with convex back. Aragonite, 29½ mm. Nippur.
CBS. 14293.
- 19 Two ibexes or antelopes, in a reversed position. Body, joints, and double
curved horns are partly worked with the burr. A few dots represent stones
or leaves.
Flat olive shaped seal with convex back. Grey marble, 26 x 18 mm.
Nippur. CBS. 14339.

- 20 Antelope crouched in front of a gate—or manger(?). Worked with the burr.
Flat olive shaped seal with convex back. White marble, 26 x 15 mm. Nippur. CBS. 12452.
- 21 Two crouched oryxes with long straight horns opposed head to tail.
Flat round seal with convex back. White marble, 31 x 30 mm. Nippur, 1891. CBS. 8936.
- 22 A cross of lozenges alternating with two olive shaped beads, a pattern for rings or necklaces.
Broken cyl. seal. Grey limestone, 23 x 13 mm. Gezer, Palestine, 1912(?). CBS. 14401.
- 23 Three graceful gazelles or does walking.
Cyl. seal with rounded edges. Red marble, 15 x 15 mm. Bismâya. CBS. 14336.
- 24 Lattice pattern.
Seal impress. on a clay tag. Nippur, 1891. CBS. 13234.
- 25 Textile fabric.
Seal impress. on a clay bulla. Nippur. CBS. 8261.
- 26 Lines and dots, representing rude branches with fruits or leaves.
Seal impress. on a clay bulla with marks of strings. Nippur. CBS. 14255.
- 27 Lines of fishes caught in the meshes of the net.
Seal impress. on a clay bulla with marks of strings. Nippur. CBS. 14264.
- 28 A scorpion.
Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14253.
- 29 Ibex head and curved horns between a sharp point and a star. Two reversed crescents. This is a hunter's good luck amulet.
Cyl. seal. Serpentine, 19½ x 8 mm. Fâra, 1900. CBS. 19861.
- 30 A serpent between two trees or palms. A sun disk with twelve rays. A door within a square is perhaps a primitive gate or hut. Rough work done with a cutting tool.
Cyl. seal. Calcite stalactite, 40 x 32 mm. Nippur, 1889. CBS. 8947.
- 31 Mountains and trees opposed upside down.
Cyl. seal. Shell, 25 x 10 mm. MS. Coll. CBS. 14485.

- 32 Two birds flying over an undulating line of mountains. The first has the head in profile and outspread palm like wings and talons, as the eagle of the coat of arms of Lagash. The second—a vulture or falcon—is entirely in profile, with two wings displayed over his back after the early Elamite style.¹

The Sun god, rising over mountains, with rays on his shoulders, has been early associated with the eagle. In Assyrian and Persian times the emblem of the supreme god Ashur and Ahura-Mazda, is a flying disk, with wings and tail of an eagle, curved streamers instead of legs and talons, and frequently a figure of the god within the circle. Flying eagle and flaming sun were closely connected in the imagination and worship of the Sumero-Elamites. A cross in the field may be the very symbol of the sun. The birds are opposed tail to tail according to a primitive convention of perspective. Worked with the point within a rope like pattern.

Cyl. seal. Serpentine, 23 x 12 mm. Purchased by Haynes, from Tello(?). 1891. CBS. 12457.

- 33 Rude eagle in profile, over two antelopes.

Broken cyl. seal. Alabaster, 25 x 18 mm. Gezer, Palestine, 1912(?). CBS. 14396.

- 34 Two opposed reversed ibex and gazelle, and perhaps a dog. There are moreover a star, two crosses and a branch.

Cyl. seal. Grey limestone, 24½ x 11 mm. MS. Coll. CBS. 14489.

- 35 Hunting scene. Two ibexes are pursued by two lions or felines with large open jaws. A serpent and a star. The lions are of an unusual and clumsy style. One ibex has horns in face, the other in profile. The groups are reversed and opposed according to primitive perspective.

Cyl. seal. Green jade like stone, 45½ x 20 mm. MS. Coll. CBS. 7313.

- 36 Heads of wild animals, deer, ibex and lion.

Seal impress. on clay bulla with marks of strings. Nippur. CBS. 6997.

- 37 Heads of wild animals,² stag, ibex and lion.

Seal impress. on clay bulla with marks of strings. Nippur. CBS. 7063.

- 38 Heads of wild animals, goat and lions. The wild goat has the spiral horns like the copper head of a Markhur goat discovered at Fâra.³

Seal impress. on clay bulla with the mark of a round knob at the back. Nippur. CBS. 7064.

¹ *Empreintes Elamites*, *Dél. t. XVI*, Nos. 184, 187 and p. 21.

² Cf. *Museum Journal*, 1923, p. 138.

³ *Exploration in Bible Lands*, p. 540.

- 39 Heads of bull and goats.
Seal impress. on a fragment of bulla. Nippur. CBS. 7066.
- 40 Heraldic and mythological scene.¹ An eagle with outspread wings, seizes with his talons a stag that a serpent seems to bite in the neck. In front are represented the rich antlers of another stag, large open flowers, and a bull standing up in the attitude of Eabani the bullman.
Seal impress. on clay bulla. Nippur. CBS. 8182.
- 41 Two stags bitten by serpents. Same as above.
Seal impress. on a fragment of clay bulla with marks of string and knob on the reverse. Nippur. CBS. 6996.
- 42 The eagle spread over the running dog. Same as above.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 7065.
- 43 The hunting lion over a reversed ibex.² A profile eagle resting, branches and leaves suggest the landscape.
Seal impress. on a long band of clay, probably crossing a large jar stopper. Nippur. CBS. 8204.
- 44 A half kneeling ibex.
Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 6998.
- 45 Two rampant crossed lions attack a reversed ibex and a stag. This last is crossed with a third lion attacking the reversed ibex. This heraldic composition is a favorite design about B. C. 3400. This style is at its best in the contests of Gilgamesh and Eabani with wild animals.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 3999.
- 46 An eagle with two lions' heads, seizes in its talons two rampant deer. These are attacked by two lions crossed with other animals. The eagle on the coat of arms of Lagash engraved on the silver vase of Entemena has only one head, truly a lion's head and in face. The double headed eagle of the Hittite rock reliefs of Boghaz-keui, has a prototype in Babylonia at the time of Gudea,³ and even earlier as in the present impression. The double head, like the bifrons or Janus head, is a primitive convention expressing ever watchful activity working on either side.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 14242.

¹ Cf. *Museum Journal*, 1923, p. 139.

² Cf. *Museum Journal*, 1923, p. 139.

³ *Déc.* p. 301, fig. L. Cf. *Museum Journal*, 1923, p. 140.

- 47 A reversed ibex between two lions. Three different rope patterns or motives of embroidery, represent perhaps a net or snare. The earliest example of such pattern is found on a seal impression of a patesi of Lagash, Lugalanda,¹ B. C. 3300.
Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 8259.
- 48 The bullman Eabani, in contest with a reversed lion. A flower.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 6988.
- 48a Eabani, dagger in hand, attacks a lion. A flower. A second seal with a large rosette cuts across the first impression. Impress on a fragment of clay bulla. Nippur. CBS. 6994.
- 49 An ibex rushed down by a lion. The half bent knees and reversed head of the ibex express the impact of the sudden attack. In the field above is crouched a smaller animal.
Cyl. seal. Alabaster, 24 x 16 mm. MS. Coll. CBS. 14419.
- 50 Antelopes crouched in an enclosure, near a gate, or light wood construction, with straight shafts and cross bars, characteristic of such scenes. They oppose to the wild hunting scenes, the ideas of enclosure, residence, house of the shepherd and tame cattle. Two dots in the field may represent leaves—or a milk pail. Partly worked with the burr.
Cyl. seal. Grey marble, 31 x 24 mm. Gezer, Palestine, 1912(?). CBS. 14395.
- 51 A passing bull, a scorpion, a long tailed feline in a landscape of mountains and leaves. Archaic linear design made with the cutting tool.
Cyl. seal. Hard limestone, 55 x 9½ mm. MS. Coll. CBS. 14448.
- 52 Two long horned oryxes passing among leaves and shrubs.
Cyl. seal. Grey limestone, 18½ x 13½ mm. Nippur, 1894. CBS. 14297.
- 53 Three bulls passing in a field grown high with durra or sun flowers. A fine piece of work in low and elegant modelling.
Cyl. seal. A piece broken off. Impure lapis lazuli, 20 x 18 mm. Nippur, Hill X, 1895. CBS. 14296.
- 54 Two groups of ibexes above one another between conventional palm trees.
Cyl. seal. Terra cotta, 47 x 17 mm. Nippur. CBS. 14365.
- 55 Two registers of crouched ibexes separated by a double line.
Cyl. seal. Lapis lazuli, 18½ x 6½ mm. MS. Coll. CBS. 14463.

¹ ALLOTTE DE LA FUÏE, Doc. Pré-Sarg. No. 11.

- 56 Three registers of animals. 1. Bulls, crouched antelopes, scorpion, star, and group of stars. 2. Lions and star. 3. Crouched antelope, flying bird and stars.
Cyl. seal. Basalt, 67 x 16½ mm. MS. Coll. CBS. 14509.
- 57 Two rampant and crossed lions attack two bulls—or goats. There is moreover a reversed antelope. Archaic work deeply cut.
Cyl. seal. Limestone, 28 x 17 mm. Nippur, 1891. CBS. 8916.
- 58 Two rampant and crossed lions attack two ibexes.
Cyl. seal. Black diorite, 20 x 9½ mm. Bagdad, 1890. CBS. 5029.
- 59 Two rampant and crossed lions attack an ibex and a deer. There is moreover a reversed panther, with its spotted robe worked with the burr.
Cyl. seal. Serpentine, 25½ x 16½ mm. Bagdad, 1889. CBS. 1074.
- 60 Two rampant and crossed lions, with a club above, and a short dagger¹ below them. There is moreover a crouched antelope or ibex, with double curved horns.
Cyl. seal. Shell, 27 x 14 mm. MS. Coll. CBS. 7322.
- 61 Two rampant and crossed lions, with heavy mane, attack a deer and an ibex. The latter is in turn attacked by a third animal—lioness or panther—without any mane.
Cyl. seal. Shell, 25 x 14½ mm. MS. Coll. CBS. 14415.
- 62 Two rampant and crossed lions with heavy mane attack two ibexes or antelopes. There is moreover a scorpion below a small animal, and groups of stones or leaves.
Cyl. seal. Shell, 30 x 13½ mm. Nippur, 1894. CBS. 3989.
- 63 Two rampant and crossed lions attack two antelopes with heads turned back. There is moreover a crescent above, and a club below, and a large scorpion, symbol of the double edged weapon striking on either sides. Bifrons, crossed lions, double headed eagles, double edged weapons, the caduceus of the war gods Nergal, Ninib, Ishtar, the forked thunderbolt of the storm god Adad, all exemplify the same idea of ever present energy, facing right and left, front and rear. That attempt at symmetry has even led to the doubling of the same figure, e. g., Gilgamesh.
Cyl. seal. Shell, 28½ x 14½ mm. MS. Coll. CBS. 7320.

¹ These emblems, if joined, would just represent the pointed shaft supporting a star so common in the contests of Gilgamesh with wild animals.

- 64 Hunters and their dogs, a very primitive scene. Five nude men in short loin cloth step forth one arm up as wielding a weapon, and the other down. Two or three of them seem to carry a short dagger or curved stick. A scorpion in the field is perhaps a symbol. In the lower register upside down there are three more hunters in the same attitude—one is dwarfed for lack of space—followed by two dogs with curved tails. Rough work done with the burr. The heads are indistinct and the shoulders out of proportion. The reversed register is a new attempt at symmetry.

Cyl. seal. Shell, $29\frac{1}{2} \times 18$ mm. MS. Coll. CBS. 14416.

- 65 Hunters fighting wild animals, a primitive scene. The hunter with the long lance—a common weapon in the contests of Gilgamesh—wears a purely Sumerian flounced and scalloped skirt.

Seal impress. on a fragment of clay bulla. Nippur, 1894. CBS. 14409.

- 66 The bullman Eabani crossed with a rampant lion, attacks a stag or antelope. A rampant ibex is attacked by a nude Gilgamesh with head in profile, wild locks and a belt. A third, probably human hunter, wearing the Sumerian flounced skirt, stands between stag and ibex. He may represent the owner of the seal.

Cyl. seal. Chlorite rock, 28×16 mm. Nippur, 1891. CBS. 8917.

- 67 Two registers of the contests of Gilgamesh and Eabani, and probably a Sumerian king with wild beasts. This cylinder¹ is closely and deeply engraved with a multitude of figures, some of them very unusual.

The upper register has four groups. A nude Gilgamesh in front face, with wild locks and beard stands between two lions crossed with two bulls. The same in profile fights with a rampant bull. A very extraordinary heraldic composition is formed of a lion headed man triumphant over two reversed animals, a lion and a deer. He holds them up by the tail, one of which terminates in a small lion's head. The last group shows a thoroughly archaic human figure, with a bird like head in profile, a fillet or a low turban, and a short fringed garment or Sumerian skirt, who holds up by the hind leg a reversed ibex. The cuneiform character: *lugal*, at the back of his head, proves him to be a king. On a marble cylinder seal from Tello, the same royal figure,² with a latticed cap, long hair and beard, and a short loin cloth embroidered on the side, is represented fighting a lion. This will explain the presence in the scenes of contest of Gilgamesh with wild animals, of a purely human figure, with turban and loin cloth or a flounced skirt like the old Sumerian ruler Ur-Nina of Lagash.

¹ Published by WARD, *Seal Cyl.* No. 123. Cf. *Museum Journal*, 1923, pp. 140-141.

² *Déc. Pl.* XXX, fig. 5, a-b. Cf. the cyl. seal of a king of Uruk, in the Metropolitan Museum, WARD, *Seal Cyl.* No. 29.

The lower register has six groups, two of which show the same extraordinary composition as above. The lion headed man triumphant over two reversed lions, holds them by the tails, which this time terminate in two ibex heads. In the second group, the lion's head is changed into a head of Gilgamesh with wild locks and beard, while the reversed lions seem to melt into Gilgamesh's body. One of the tails terminates in a small lion's head. Between those two heraldic groups, the bullman Eabani, spear in hand, attacks a lion that he has seized by the tail. The three last groups are a rampant lion crossed with an ibex; Gilgamesh holding a lion by the hind leg; the same nude hero, with head in profile, one hand lifted, ready to strike a lion rushing on him.

Cyl. seal. Lapis lazuli, 27 x 17 mm. Bagdad, 1895. CBS. 1113.

- 68 Hunters piercing with short spears two rampant crossed animals, an antelope and a deer. A very archaic scene. The bird like heads, the filiform arms and legs, the scalloped skirts belong to the primitive Sumerian art. There is moreover an emblem formed of a long lance with cross bars or streamers supporting a crescent, and a scorpion between the two animals.

Cyl. seal. Limestone, 30 x 22 mm. Nippur, Temple hill, under the S. corner of the S. W. buttress, by 50 feet deep, 1894. CBS. 3978.

- 69 Two Sumerians in a hand to hand contest. They have bird like heads and short skirts, and one seems to wear a horned headdress. A third similar figure pursues a lion attacking an ibex. There is a second ibex, a small lion—or dog—and a very unusual crescent between the two scenes.

Cyl. seal. Green jade like stone, 24 x 18 mm. Nippur, 1891. CBS. 8918.

- 70 A kneeling hunter holds up two reversed gazelles or antelopes, which an eagle seizes in its talons. They form a continuous chain from bird to man repeating the same gesture of sure capture. A very archaic scene. The man has a bird like head. The eagle has outspread wings and its head is in profile.

Cyl. seal. Calcite stalactite, 22 x 14 mm. One small piece broken off. Nippur, 1891. CBS. 8943.

- 71 Two rampant crossed lions attack two bulls. One of the bulls is in turn attacked by a Sumerian hunter with a bundle of arrows in hand. The man seems to carry a bow¹ hanging from his shoulder. Hunters with a bow and a pack of dogs are found on the more realistic scenes of Elamite² seals, but

¹ On a seal in the British Museum, a worshiper of the armed war god Nergal crushing his enemy, carries a bow hanging in the same position, WARD, *Seal Cyl.* No. 449. On the famous seal of Ubil-Ishtar, the archer carries his bow in a different position. WARD, *Seal Cyl.* Nos. 28, 390. Cf. *Museum Journal*, June, 1923, p. 138.

² *Dél. t.* XVI, Nos. 234 to 246.

are rare in the Gilgamesh contests. The bird like head and fringed skirt of the hunter belong to the primitive Sumerian art.

Cyl. seal. Calcite stalactite, 31 x 19 mm. MS. Coll. CBS. 14417.

- 72 A rampant lion between two hunters with profile bird like heads and short skirts. They attack him, short spear in hand, on either side and seize his legs and tail. There are moreover a serpent and two lions.

Cyl. seal. Soapstone, 23½ x 12 mm. Shatra, 1891. CBS. 5467.

- 73 A hunter, crooked stick in hand, attacks from behind a rampant lion, while his dog attacks in front. His leg is lifted up. He has his head in profile, wild locks, a beard, and a short loin cloth. There are moreover two fishes and a star.

Cyl. seal. Yellow serpentine, 20½ x 9 mm. Bagdad, 1889. CBS. 1098.

- 74 Two rampant lions attack and bite in the neck two crossed bulls. A hunter has seized a lion by the tail and strikes him on the head with a knife or crooked stick. His head is in profile, he has a long beard and a short loin cloth. A plant with triangular leaves or fruits and a lizard form a primitive landscape. There is an eagle with outspread wings and head in profile, and in the lower register a small worshiper, perhaps the owner of the seal. He stands up, with hands clasped, in an attitude of respect. His head is bare, his chin grows a short beard. A long shawl is thrown over his left shoulder, and reaches below the knee.

Cyl. seal. Black diorite, 29 x 18½ mm. Bagdad, 1890. CBS. 5062.

- 75 A nude hunter with head in profile, fights with a rampant lion. He has a fillet about his hair. A second hunter, in short loin cloth, attacks a human headed bison in front face. The pine tree on the reverse suggests the wooded hills of Elam.

Concave cyl. seal. Black diorite, 26 x 19 mm. MS. Coll. CBS. 14428.

- 76 Two hunters with head in profile and short skirts, fight with two rampant ithyphallic bulls. There is moreover a crescent and a star.

Concave cyl. seal. Black diorite, 18½ x 9½ mm. MS. Coll. CBS. 14474.

- 77 A hunter, with head in profile, short hair, beard and loin cloth, attacks a rampant bull. There is between them an axe of early making. In a second group, an ithyphallic Eabani attacks a lion with a short dagger. Long tresses of hair are flowing over his shoulders. A sharp pointed club is planted in the field. A third group on the broken part of the cylinder probably represented Gilgamesh in front face.

Concave cyl. seal. Black diorite, 36 x 21 mm. Bagdad, 1894. CBS. 9096.

- 78 Hunter in contest with wild animals.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 7785.
- 79 Naked hunter.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 8282.
- 80 A nude hunter between two lions. His head is in profile with wild locks and no beard. There are moreover two human headed bisons and a serpent.
Seal impress. on a fragment of clay bulla. Nippur. CBS. 7062.
- 80a Two figures of Eabani in contest with lions. Seal impress. on a fragment of clay bulla. Nippur. CBS. 7060.
- 81 Two hunters with head in profile, lift by legs and tail a reversed lion. They are naked with just a belt, and both have one leg up as if trampling on the animal. Behind them are a lance, with the shaft bulging toward the middle, and a crescent.
Cyl. seal. Limestone, $21\frac{1}{2} \times 12\frac{1}{2}$ mm. Nippur. CBS. 14301.
- 82 A nude Gilgamesh stands between a stag and an ibex. He has a profile bird like head and wild locks. Eabani with head in profile and long tresses, seizes a lion by the tail, while wielding a spear over his head. The reverse is divided in two registers by two lines, with a lizard below.
Cyl. seal. Lapis lazuli, $17\frac{1}{2} \times 11$ mm. Bagdad, 1889. CBS. 1088.
- 83 The legs of human headed bisons.
Fragment of cyl. seal. Calcite stalactite. Nippur. CBS. 2503.
- 84 Gilgamesh and the lion. Rough work.
Cyl. seal with a piece broken off. Calcite, 27×16 mm. Nippur. CBS. 14302.
- 85 A nude hunter with profile bird like head and wild locks, clasps in his arms two rampant bulls, which he seems to protect from attacking lions. On the reverse two twisted serpents¹ form a primitive caduceus.
Cyl. seal. Pink marble, $28\frac{1}{2} \times 18\frac{1}{2}$ mm. MS. Coll. CBS. 7328.
- 86 Two nude hunters fighting with a rampant lion and a bull. They have their head in profile, a flat cap(?), their hair hanging in the neck and a pointed beard. The engraving is unfinished.
Cyl. seal. Brown marble, $34 \times 23\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5057.
- 87 Two rampant lions attack a reversed ibex. One lion is crossed with a rampant bull. A man kneels down with his hands up in sign of prayer. He is a rare figure, with a bird like head, and perhaps two lines for a belt.

¹ Not unlike the twin serpents on the libation vase of Gudea.

Cyl. seal. White and yellow marble—serpentine(?), 24 x 13 mm. Bagdad, 1889. CBS. 1079.

- 88 A nude hunter with outstretched arms protects two ibexes from the attack of two lions. He has a bird like head in profile and wild locks. A second hunter seizes a lion by the tail while wielding a spear over his head. There is a serpent behind and a short weapon in front.

Cyl. seal, not thoroughly pierced. Calcite stalactite, 18 x 11 mm. Bagdad, 1890. CBS. 5099.

- 89 A nude hunter with bird like head in profile, and wild locks, protects with outstretched arms two bulls attacked by two crossed lions. The bulls have the hairy coat of the bison. There is a scorpion below.

Cyl. seal, not thoroughly pierced. Calcite stalactite, 32 x 16 mm. Nippur, 1890. CBS. 8946.

- 90 A nude kneeling hunter, with bird like head in profile, lifts up with outstretched arms two reversed ibexes. A small standing figure, with a belt and a short loin cloth, is praying with the two hands up.

Cyl. seal. Calcite stalactite, 29 x 19 mm. Bagdad, 1889. CBS. 1102.

- 91 A nude kneeling hunter with a bird like head in profile and a double belt strikes a lion from behind, while lifting with the other hand a reversed ibex.

Cyl. seal. Limestone, 20 x 8½ mm. Nippur, 1890. CBS. 8934.

- 92 Two nude hunters seize two rampant lions at leg and throat. They have their head in profile, their hair bound by a fillet, a short beard and a belt.

Cyl. seal. Limestone fesusina, 21 x 11½ mm. Nippur, 1890. CBS. 3796.

- 93 A nude hunter, with bird like head in profile and wild locks, stands between a stag(?) and an ibex attacked by two lions. Gilgamesh in front face with three locks on each side contests with a human headed bison. Front face figures are found on monuments of the time of Urnina.¹

There are two registers on the reverse with a star on a short spear, a scorpion, and two lines between.

Cyl. seal. Lapis lazuli, 14 x 10½ mm. Bagdad, 1895. CBS. 1115.

- 94 A nude hunter with bird like head in profile and wild locks, stands with outstretched arms between two bulls—or antelopes—attacked by two lions. A second hunter seizes a lion by the tail while wielding a spear over his head. A serpent and a scorpion are opposed head to head.

Cyl. seal. Calcite stone, 28 x 16 mm. CBS. 5130.

¹ Perforated plate, *Déc.* pp. 209-210. The silver vase of Entemena. The seals of Lugalanda and Urukagina, *Déc.* pl. XXX, fig. 5. ALLOTTE DE LA FUYE, DPS. Nos. 11-18. *Nouv. Fouilles de Tello*, p. 269.

- 95 A nude hunter with head in profile, short hair and beard, stands between two ibexes attacked by two lions. He seizes one ibex at leg and throat. There is a scorpion, and a lance between the tails of the lions.
Cyl. seal. Yellow marble with red streaks, $16\frac{1}{2} \times 9\frac{1}{2}$ mm. Shatra, 1891. CBS. 5463.
- 96 Contest with animals.
Cyl. seal. Calcite, $28 \times 14\frac{1}{2}$ mm. MS. Coll. CBS. 14418.
- 97 A nude hunter with head in profile, wild locks and beard, seizes a deer. A second hunter attacks a bull. A human headed bison is scarcely visible on the worn surface.
Cyl. seal. Limestone, $46\frac{1}{2} \times 33\frac{1}{2}$ mm. Gezer, Palestine, 1912(?). CBS. 14394.
- 98 A nude hunter as above, between two ibexes attacked by two lions. He is concerned with one animal only. There is a weapon in the field.
Cyl. seal. Serpentine, 26×14 mm. MS. Coll. CBS. 7318.
- 99 A nude hunter with head in profile, lifts up at arm length two reversed lions. Two more lions are engraved transversely. There is a scorpion between the legs of the hunter, and a club between the lions.
Cyl. seal. Serpentine, $20 \times 12\frac{1}{2}$ mm. Nippur, found in a crude brick, 1895. CBS. 14310.
- 100 A nude Gilgamesh with head in profile, three locks of hair, a beard and a belt, fights with a rampant bull. He seizes it by neck and tail while stepping on its back. A second unfinished Gilgamesh attacks a lion.
Concave cyl. seal. Black diorite, $35 \times 22\frac{1}{2}$ mm. MS. Coll. CBS. 7311.
- 101 A nude Gilgamesh with head in profile, long hair and beard, fights a lion. The large weapon in the field may be a club, or a shaft with a side buckle.
Cyl. seal. Serpentine, 18×8 mm. Bagdad, 1889. CBS. 5089.
- 102 A nude hunter with head in profile between a deer and an antelope, attacked by a lion. Eabani seizes a rampant lion by the foreleg, while striking his head with a spear. There is moreover a serpent and a tree.
Cyl. seal. Serpentine, $22 \times 12\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1068.
- 103 A nude hunter with head in profile, long hair, a beard and a high feather headdress(?) stands between two bulls attacked by two lions. He is concerned only with the bull on his right. A second hunter, without feather cap, seizes a lion by tail and neck. The feather crown is a mark of rank on the head of a king fighting like Gilgamesh.
Cyl. seal. Serpentine, 27×16 mm. Bagdad, 1889. CBS. 1042.

- 104 A nude hunter with head in profile, long hair bound by a fillet, a beard and a belt, protects with outstretched arms a deer and an ibex attacked by two lions. Between the tails of the lions there is a lance with a guard and the point upward.
Cyl. seal. Serpentine, 31 x 19 mm. Bagdad, 1889. CBS. 1065.
- 105 A nude hunter with head in profile, lifts by the hind leg a reversed deer and a reversed lion(?).
Cyl. seal. Soapstone. Nippur, 1894. CBS. 3990.
- 106 A nude hunter with bird like head in profile, protects with outstretched arms a deer and an ibex from the attack of two lions. There is moreover a lizard.
Cyl. seal. Calcite, 17 x 9½ mm. Nippur, 1890. CBS. 8931.
- 107 A nude hunter with head in profile, locks, beard, and a short loin cloth, protects with outstretched arms two antelopes from two attacking lions.
Cyl. seal. Serpentine, 21 x 14 mm. Bagdad, 1889. CBS. 1046.
- 108 A nude hunter, with head in profile, between a stag and an ibex, attacked by two lions.
Cyl. seal. Calcite, 17½ x 9 mm. Nippur, hill X, grave 53, November, 1894. CBS. 14323.
- 109 A Gilgamesh in front face, with outstretched arms, protects two bulls from the attack of a lion. A second hunter—Eabani(?)—seizes the lion by the tail and neck. There is a branch in the field.
Cyl. seal much worn. Shell, 23½ x 11½ mm. MS. Coll. CBS. 14473.
- 110 A nude hunter with bird like head in profile and wild locks, protects with outstretched arms a deer and an ibex from the attack of two lions. On the reverse there is a scorpion below two lines.
Cyl. seal. Shell, 17½ x 11½ mm. MS. Coll. CBS. 14470.
- 111 A nude hunter with bird like head in profile lifts by the hind leg a reversed oryx. He joins hands on the opposite side with an extraordinary composite figure,¹ a human bust with bird like head, above two hind parts of bulls or lions. The two extended arms hold the two tails, one of which terminates in a horned ibex head. There are a palm and a branch in the field.
Cyl. seal. Shell, 21 x 11½ mm. MS. Coll. CBS. 14487.
- 112 A lion attacks an ibex, and is crossed with a bull attacked by a second lion. A nude hunter with a bird like head in profile and wild locks stands behind,

¹ Same composite figures on the cyl. No. 67.

wielding a short spear with one hand, a large dagger with the other. There is a scorpion in the field.

Cyl. seal. Lapis lazuli, 20 x 11 mm. Bagdad, 1895. CBS. 1114.

- 113 Two crossed lions attack an ibex and an antelope. Behind the latter stands a nude hunter, with head in profile and hair bound by a fillet.

Cyl. seal. Black diorite, 26 x 13 mm. MS. Coll. CBS. 14503.

- 114 Two nude hunters with bird like head in profile and wild locks are contending with two antelopes attacked by two crossed lions. One is armed with a club.

Cyl. seal. Black diorite, 23½ x 14 mm. Bagdad, 189. CBS. 10889.

- 115 Two registers of contests with wild animals. The upper register has several groups. A nude hunter with bird like head in profile between two rampant bulls(?). Two crossed lions; two crossed human headed bisons; a rampant lion with head turned back toward the first bull. The lower register has two crossed bulls; a lion attacking a reversed oryx, which a second lion also reversed bites in the head. A scorpion.

Cyl. seal. Shell, 31½ x 14 mm. Shatra, 1891. CBS. 5465.

- 116 Two crossed lions attack a spotted deer(?) and a bull(?). A nude hunter with head in profile and a belt, attacks in turn the bull from behind, while a panther attacks a human headed bison. Two lines divide the reverse in two registers with indistinct figures.

Cyl. seal much worn. White yellow marble, 34 x 20 mm. Bagdad, 1890. CBS. 5009.

- 117 A nude Gilgamesh in front face, with locks on either side, a beard, a tight belt, his navel carefully marked, grasps in his arms two human headed bisons, one of which is urinating. An ithyphallic Eabani, with round horns, long tresses and a beard, fights with a lion. A branch separates the two groups.

Cyl. seal. Serpentine, 30 x 17½ mm. Bagdad, 1892. CBS. 5479.

- 118 A nude hunter with head in profile, long hair and beard and a fillet, attacks an ibex. A nude Gilgamesh in front face, with locks on either side and a beard, contests with a bull. A lion fights with a human headed bison. There is a branch in the field.

Cyl. seal. Black diorite, 28 x 15½ mm. Bagdad, 1889. CBS. 1072.

- 119 A nude hunter with head in profile, wild locks and a beard, seizes a human headed bison by neck and leg. A Gilgamesh in front face, with locks and beard, fights with a second bison. Eabani, with head in profile, round horns and long tresses, grasps in his arms a bull attacked by a lion.

Cyl. seal. Black diorite, 23 x 13 mm. Bagdad, 1889. CBS. 1073.

- 120 Two lions attack two human headed bisons.
Cyl. seal. Shell, 28 x 15 mm. MS. Coll. CBS. 14414.
- 121 Gilgamesh and the lion.
Cyl. seal much worn. Serpentine, 19½ x 9 mm. MS. Coll. CBS. 14460.
- 122 A reversed bull between two nude hunters with heads in profile.
Cyl. seal, unfinished and not pierced. Green jade like stone, 19 x 12½ mm.
Nippur, 1894(?). CBS. 14300.
- 123 A Gilgamesh in front face, with beard and locks on either side, seizes a lion from behind by tail and mane, while stepping on his back. In the second symmetrical group, the figure of the fighter has been broken off. Only his adversary, the lion, has been preserved.
Concave cyl. seal. Serpentine, 25 x 14 mm. MS. Coll. CBS. 7330.
- 124 Two lions attack two human headed bisons, and are attacked in turn by two Gilgamesh in front face, with beard, three locks on either side and a belt. Between them there are a lance with a bulging shaft, and a branch or shrub.
Cyl. seal.¹ Serpentine, 37½ x 23½ mm. Bagdad, 1889. CBS. 1071.
- 125 Gilgamesh and the lion.
Seal impress. on a fragment of clay bulla with marks of strings at the back.
Nippur. CBS. 4006, 4008, 4009, 4010.
- 126 Two nude hunters with head in profile, their hair bound by a fillet, a long beard and a belt, attack two ibexes.

Nita-a-mu

Cyl. seal. Lapis lazuli, 14 x 7½ mm. Abu Hatab. CBS. 14373.

- 127 Two nude hunters with head in profile, attack a lion. Illegible inscription.
Concave cyl. seal, much worn. Soapstone, 25½ x 10½ mm. Bagdad, 1890. CBS. 5023.

- 128 A nude hunter with head in profile between two ibexes attacked by two lions.

Arad . . .

Cyl. seal. Black diorite, 28½ x 16½ mm. Bagdad, 1889. CBS. 1070.

¹ Published by WARD, *Seal Cyl.* No. 192.

- 129 Eabani stands between a long bearded ibex and a lion attacking a bison. A small ibex is crouched below a cartouche, with three lines of inscription. There is moreover a short weapon with a buckle.

. . . *pa* . . . *su* . . . , . . . *sag-uš*.

Seal impress. on a fragment of clay bulla. Nippur. CBS. 8378.

- 130 Two nude hunters, with head in profile, a belt, their hair bound by a fillet, attack a lion. There is a scorpion in the field.

Erin-na-a

Cyl. seal. Shell, 21½ x 10 mm. MS. Coll. CBS. 14494.

- 131 Two nude hunters with head in profile, long beard and hair, and one perhaps a low turban, have locked hands. Two lifted hands are armed with a knife(?). Two hands are down joined over a spear. They stand between two rampant ibexes, one of which is attacked by a lion. On the reverse there is a scorpion below a name in a cartouche.

I-li-a-ḫi

Cyl. seal. Serpentine, 30 x 16 mm. Bagdad, 1890. CBS. 5063.

- 132 Gilgamesh with the bull. Eabani with the lion.
Concave cyl. seal. Serpentine, 27 x 16 mm. MS. Coll. CBS. 14426.

- 133 Two nude hunters with head in profile, seize a lion by the legs, mane and tail. The sharp gaping jaws of the lion, and the line of hairy locks under his belly belong to the Akkadian style, which has a clearer composition and avoids crowded or crossed figures.

Ur-giš-kisal

Concave cyl. seal. Serpentine, 21 x 11 mm. Shatra, 1891. CBS. 5460.

- 134 A nude hunter with head in profile, beard, locks of hair and a flat cap, attacks a bull. Gilgamesh in front face, with locks of hair, perhaps bound by a fillet, a beard, a belt, and a club in hand, fights with a lion. Eabani in front face, a large dagger in hand, attacks a second lion. On the reverse below the cartouche there are a crescent and a half raised bull leaping over a bush.

I-lum-ba-ni

Ur-pa

Cast of a cyl. seal. Probably diorite, 36 x 24 mm. Gezer, Palestine, 1912(?). CBS. 14389.

- 135 Two nude hunters with head in profile and short hair, seize a lion by the tail, mane and legs.

<i>"Sin-ba-ni</i>	Sinbani
<i>mâr Ba-ṣu-a</i>	son of Bazua
<i>gi-ir udu lugal</i>	royal shepherd

Concave cyl. seal. Serpentine, 22½ x 11 mm. Bagdad, 1890. CBS. 5024.

- 136 Two nude hunters with head in profile, one with a loin cloth and a flat cap(?), the other with a bare head and a simple belt, seize a lion by tail and legs.

<i>Gû-ṣag-mu</i>	Gushagmu
<i>dumu Ba-ta(?) -ab-ṣag</i>	son of Batabshag

Cyl. seal. Brown serpentine, 22½ x 12½ mm. Bagdad, 1890. CBS. 5080.

- 137 Two nude hunters with head in profile and a belt, seize a lion by the legs, mane and tail.

<i>Lû-dingir-ra</i>	Ludingira
[] <i>Igi "bâr-bâr</i>	son of Igi-Barbar

Cyl. seal. Black diorite, 21 x 11½ mm. Shatra, 1891. CBS. 5458.

- 138 A nude hunter with head in profile, a loin cloth, a beard, his hair bound or covered by a cap, seizes a bull by the horn and tail. A second nude hunter, but without loin cloth, attacks an ibex. A third group partly destroyed represented the fight of Eabani with the lion. There is a curious inscription of a rare name.

La-ga-ma-al

The goddess Lagamal was worshiped at Dilbat, actually Dêlam, 20 miles S. of Babylon, together with the god Urash. The same goddess was probably known under the name of Nin-egal. The star, the Sumerian divine prefix, is wanting here as in many instances of Northern or Akkadian gods, like Ishtar, Irra, Mama, Martu.

Cyl. seal. Green jade like stone, 24½ x 16 mm. Bagdad, 1890. CBS. 9097.

- 139 A nude hunter with head in profile, short hair in the neck, a pointed beard and a loin cloth, seizes a bull by the leg and throat. An ithyphallic Eabani fights in the same manner with a lion. There is a curious inscription.

<i>Ba-a-ba</i>	Bâba
<i>dumu Dug-ga-ṣid-da</i>	son of Duggazidda
<i>umun ṣa-lal</i>	the lord scepter bearer

This title, engraved between the bull and the hunter, applies perhaps to the latter, a ruler—nash ḥatti—like Gilgamesh, and victorious in his contest—bêl tuqmâti—with wild animals.

Cyl. seal. Green jadelike stone, $23\frac{1}{2} \times 13\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1055.

- 140 A nude hunter with head in profile, fights with the water buffalo. This animal with his large crescent notched horns belongs to the period of Akkad, and is first found on the famous seal of Sargalisharri.¹ The nude hunter is probably Gilgamesh. Eabani with head in profile, a large beard, round horns and long tresses, attacks a lion.

Cyl. seal. Green jadelike stone, 25×15 mm. Bagdad, 1889. CBS. 1075.

- 141 A nude Gilgamesh in front face, with a large beard and locks on either side, attacks a water buffalo, throwing his head back. Eabani in front face and ithyphallic, strikes a lion on the head with his dagger. The lion has caught his arm with its free fore paw, while thrusting a hind leg at his back in a mad jump.

Cyl. seal. Green jadelike stone, $25 \times 15\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1831.

- 142 Two nude hunters²—or divine heroes with horned crown, and their long hair tied behind in a loop, one with a full beard and a loin cloth, and the other beardless and nude, attack a lion. The latter with sharp gaping jaws, a line of hair under his belly, and his fore paws stretched on either side belongs to the Akkadian³ style.

The nude primitive hunters, whatever be the length of their hair, are mostly beardless. The full grown beard of Gilgamesh in front face, while known as early as Urnina, is not the most usual type. The Sumerian god Ningirsu, on the stele of the Vultures, has only a necklace beard below the chin, with smooth shaven lips and cheeks. Eabani alone has naturally the full beard of the bison and wild locks, hanging on his back like tresses.

There is one line of inscription:

Nin-mu son of Ba-la-la

Concave cyl. seal. Serpentine, 22×11 mm. Hillah, 1891. CBS. 5132.

- 143 A Gilgamesh in front face, with beard and locks and his sex well marked, attacks a lion. A second Gilgamesh steps on the head of a reversed bull. There is a star in the field.

¹ DE CLERCQ, *Cat.* No. 46.

² Cf. *Museum Journal*, 1923, p. 144.

³ Cf. the impression on clay of the seal of Uba, patesi of Elam, at the time of Sargon, *Dél.* t. XIV, p. 4, Pl. 3, No. 1.

Cyl. seal with many pieces broken off. Quartz, 25 x 17 mm. Bagdad, 1890. CBS. 9099.

- 144 Two rampant lions seize by their hind legs two reversed bulls.

Nin-ku-ku

This is a rare and perhaps divine name, written without the divine prefix, the star. The people of Bit-Gaggar, the city of the storm god Immer-Ramman, worshiped a goddess Ninpesh also named Kuku, Ninpesh-parzilli, Ninpesh-šeri, the mistress of the beasts¹ of the plain.

Cyl. seal with many pieces broken off. Quartz, 31 x 19 mm. Nippur, from the Shatt-el-Nil, 1894. CBS. 14304.

- 145 Two groups of two rampant lions fighting each other.

U-da-tum dub-sar

Udatum scribe

Bá-ša-ku dumu-zi

Bashaku, thy son

Seal impress. on fragments of clay bulla. Nippur. CBS. 14205, 14206, 14207, 14208.

- 146 A nude Gilgamesh with head in profile, long beard, and hair tied in a loop behind, protects a bull, while turning his head toward an attacking lion, crossed with and held back by a struggling Eabani. A unique figure of a lionman, with head turned back in profile with short hair and beard, stands up, holding his own tail with both hands. In the field there is a lance supporting a star. The scene belongs to the best Akkadian times.

Cyl. seal. Serpentine, 24 x 14 mm. Bagdad, 1889. CBS. 1045.

- 147 Two crossed lions attack two ibexes. One of them was probably protected by a nude figure in profile, of which two arms only are preserved. The seal has been reworked and the nude hunter replaced by the standing figure of a worshiping goddess, one hand up in sign of prayer. She wears a horned mitre, her hair tied in a loop behind, a rich flounced robe, reaching to her feet and covering her shoulders, leaving both arms free. She belongs to another style of art, which represents the worshiping of a standing or enthroned deity, after the best court etiquette or temple ritual. This art betrays another and more and more prevailing aspect of the social and religious life. The hero hunter while still popular will step to the second and third rank and play only accessory parts.

There is a much defaced inscription:

Lugal-ezen, . . .

Cyl. seal. Black diorite, 27 x 16½ mm. Bagdad, 1889. CBS. 1056.

¹ Āšu, ħumširu, nammashu, mouse or reptiles(?). Br. 10648, 11103, 11104, 11935.

- 148 Contests of divine heroes of the cycle of Shamash. They are nude athletes like Gilgamesh, and have their loins girded with a belt, the loose end of which hangs on the hip. They have a long beard, their hair tied in a loop, and a horned mitre never worn by Gilgamesh. One hero seizes from behind the hand of his enemy armed with a club, and pulls down his mitre which the latter tries to protect with his free hand. A second hero steps on the leg of his flying enemy and clubs him to death while pulling down his mitre in the same manner.

They exemplify the fights of Shamash against clouds and darkness, and his triumph over his enemies. At times Shamash himself with rays from his shoulders takes an active part in the battle. Pulling down the enemy's crown is an important and clear symbol. The separate groups of fighters are in the best Akkadian style.

Cyl. seal. Green jadelike stone, 14 x 9 mm. Shatra, 1890. CBS. 8994.

- 149 Contests of divine heroes, nude athletes with belts, horned mitres, beards, and hair tied in a loop behind. One armed with a club tries to reach the crown of his enemy. The second pulls down the crown of his kneeling adversary. Two lines cut the reverse in two registers.

Concave cyl. seal. Black diorite, 26½ x 15 mm. Bagdad, 1889. CBS. 1066.

- 150 Contests of divine and human heroes. Shamash illuminated with rays but stripped like an athlete, except for a belt, fights with Eabani. They have locked hands while he seizes him by the tail. Shamash has a horned mitre, a beard, and his hair tied in a loop behind. Eabani is girded about with a large belt,¹ with long hair floating on his shoulders.

Two hero fighters, dressed like Shamash but without his rays, try to reach each other's crown. One has a dagger, the other a club.

The two last are human fighters with bare head and a short loin cloth. A branch forms the landscape. The victor pulls back the head of his enemy to cut his throat with his dagger. The broken club and hanging arms of the latter show him utterly powerless.

Concave cyl. seal. Serpentine, 33 x 20½ mm. Bagdad, 1890. CBS. 9095.

- 151 Contests of divine heroes. Shamash, club or sword in hand, lifts one bare leg as rising over mountains. A nude hero with horned mitre and spear in hand attacks his enemy. A second is triumphant while his enemy holds only a broken club. There is a dagger between them.

¹ Cp. the girded bull with human attitude on Elamite seal impressions, *Dél. t. XVI*, Nos. 264, 336, 337. Cf. *Museum Journal*, 1923, p. 145.

Concave cyl. seal, much worn. Black diorite, 24 x 14 mm. Bagdad, 1890. CBS. 5018.

- 152 The triumph of a warrior god and of Ishtar over her enemy. The god steps over mountains like Shamash, but his arms are different. He has one axe in the left, and in the right the shaft of a colossal caduceus, a club with two curved blades terminating in lions' heads on either side of the round head. This is the emblem of the god Ninib.¹ His shawl is not open in front to allow a free action of the bare leg, but is rather a loin cloth, closing behind like the old Sumerian skirt. Chest and arms are bare. He has the horned mitre, a beard, and his hair tied in a loop behind. The mount below his foot is rather a stage tower symbol of his residence and temple.

Ishtar stands in front face with weapons on her shoulders, and locks on either side, a horned mitre, a flounced robe covering both shoulders, in the very attitude of the war goddess Innana leading prisoners unto Anubanini, king of the Lulubi, on the rock reliefs of the Zagros.² With the help of a divine attendant she seizes her enemy at body and arm. The prisoner has a horned mitre, a beard, his hair tied in a loop, a plaited shawl girded about his middle, and a curved club, with projecting blade terminating in a lion's head. He is certainly a war god. And this is perhaps an episode of the triumph of Ishtar over the god of Hades. The attendant who arrests the god and pulls down his mitre, wears a flounced shawl girded about his middle and opening in front, and a strange headdress with staghorns(?).

Seal impress. on a clay label. Nippur. CBS. 8077.

- 153 An ibex seated on a mountain falls a victim to a devouring lion and a winged dragon with a feather tail. A lion is in turn attacked by Eabani and a nude profile Gilgamesh, who lifts him up by legs and tail. The lion is the symbol of Nergal. The dragon with wings and feather tail is the emblem of Ningishzida, the son of Ninazu, and the father of Tammuz, all gods of vegetation, reigning also in Hades, where the devouring ardor of the summer sun has led them when the fields are left parched and dry. They will return in spring at the call of love. That myth was in honor from Lagash to Kutha.

The sharp open jaw of the lion, the line of hair under his belly, the detailed scenes and clear grouping belong to the Akkadian style.

Cyl. seal. Diorite or basalt, 28½ x 14½ mm. Bagdad, 1889. CBS. 1048.

¹ Or perhaps of Meslamtae, a second god Nergal, who on the seal of Dungi is represented armed in the same manner with an axe, and a three headed club. Brit. Mus. No. 89131. KING, *History*, p. 246. Cf. *Museum Journal*, 1923, p. 146.

² Mount of Batir, near Hassanabad and Seripul, DE MORGAN, *Miss. sc. en Perse*, t. IV, pl. IX.

- 154 A human rider, whip in hand, astride on the back of an indistinct animal. An unusual and remarkable scene, perhaps the first representation of the horse in Babylonia. The same rider is probably standing one hand up as a worshiper. His name adds a new interest to the scene. It reads:

Na-ti-um, servant of *Lugal-an-na-tum*

A Lugalannatum has been a ruler of Umma, a contemporary of Sium king of the Gutí. Natium¹ is probably an Akkadian name of function, that could be translated: the striker, the driver. The same rare name is found on the seal of Bulalatum,² daughter of Datinahum, a *natit* of the goddess Kadi.

The rider on the seal has a bird like head in profile, with no distinct hair or beard, and a strap across his shoulders. His animal is perhaps a horse or a donkey. In the only other known example of the same rider,³ the animal has been called a bull, and the rider a new form of the thunder god Ramman Adad. But the riding astride is a new and foreign feature, perhaps imported from the northeast by the Gutí. The earlier practice was to drive from a chariot, while a few archaic gods and goddesses stand on the back of winged dragons. This is later the attitude of the storm god standing on the bull, but never riding astride. The processions of Hittite and Assyrian gods represent them standing on animals.

Concave cyl. seal. Black diorite, 21½ x 11 mm. Bagdad, 1890. CBS. 5028.

- 155 The worshipping of a god with horned mitre, and stepping like Shamash, by a divine assistant adoring with one hand up. She has a horned mitre, her hair tied in a loop, and a flounced robe. In the rear a rampant lion is attacked by a nude Gilgamesh with head in profile.

Cyl. seal. Yellow marble, 18 x 9½ mm. MS. Coll. CBS. 14512.

- 156 A libation in front of a primitive shrine with a statue of the god inside, and animal emblems outside. The shrine is a door shaped rectangle framed in by a double line. The god is a small indistinct figure standing up in profile with a horned mitre and a flounced robe down to his feet. The animal emblems look like a bird on a pole supported by a crouched horned dragon(?). The worn surface does not allow any sure identification. The very archaic libator has a bird like head in profile, and a short skirt reaching below the knees. He turns upside down a vase, the content of which flows down in

¹ Cp. "Na-ti, of Susa. Stela of Basha-Shushinak, IV, 20.

² *Cat. de la Coll. Cugnin*, No. 55. Cf. *Museum Journal*, 1923, p. 147.

³ De CLERCQ, *Cat. No. 181*^{bis}. WARD, *Seal Cyl. No. 137*^b. The two groups right and left, are a contest of Shamash and Eabani, and a human hero cutting the throat of his enemy.

three fillets. Later on the libation was poured through the spouting nose of a slender vase, held with one or two hands round the foot, or even round the neck. Only Gilgamesh or some divine attendant is still represented pressing to his breast a round vase from which the liquid fillets overflow on either side.

There is moreover a crescent in the field.

Cyl. seal. Serpentine, 26 x 12 mm. Shatra, 1891. CBS. 8974.

- 157 The worshiping of a standing god with hands extended and streams flowing from either shoulder. He has a horned mitre, a long beard, his hair tied in a loop behind, and a flounced robe. He is approached by a divine attendant in horned mitre and plaited robe, leading the worshiper. The latter lifts one hand up in sign of adoration, and is followed by his wife carrying a pail with liquid offerings. She wears a fringed shawl covering the left shoulder. In the field there is a lance supporting a star.

Concave cyl. seal, much worn. Black diorite, 26 x 15 mm. MS. Coll. CBS. 14429.

- 158 The worshiping of a seated god with hands extended, holding a scepter, while streams arise from his shoulders. He has his head bound by a fillet, a long beard and a flounced robe. Both arms are bare. There are behind him two dots and a palm on a conical support, and a star in front. A divine attendant in horned mitre and plaited skirt, extends one hand as introducing the worshiper. The latter carries a kid offering. He has a bare head, short hair and beard and a flounced skirt reaching to the feet. A second similar worshiper carries a pail with the liquid offering. A scorpion and some cuneiform signs seem cut recently. The seat of the god is a plain square.

Concave cyl. seal. Serpentine, 38 x 23½ mm. Bagdad, 1889. CBS. 1001.

- 159 A god seated between two buckled spears with hilts held point down by two kneeling Gilgamesh. From the extended hands of the god arise two curved lines, probably streams of water, one of which is connected with the buckle of a spear. The god is probably Ea, with horned mitre, long hair and beard, and a flounced shawl covering his left shoulder. There is a crescent above.

The kneeling figures with head in profile closely resemble the Gilgamesh on the seal of Sargali-sharri, holding the spouting vases from which two buffaloes are drinking. There are few figures of Gilgamesh attending on the water god. He is sometimes represented, buckled spear in hand, on either side of a recess¹ where Ea stands surrounded by waters; or in the

¹ HEUZEY, *Cat. No. 232*. WARD, *Seal Cyl. Nos. 205, 648*.

part of a fisherman carrying fishes and turtle.¹ The buckled spears on either side of the water god are like the doors or posts on either side of the rising sun Shamash. They probably represent poles² or masts(?) at the entrance of Ea's shrine, the *abzu* of Eridu.

Concave cyl. seal. Serpentine, 32 x 21 mm. Bagdad, 1890. CBS. 5058.

- 160 A nude Gilgamesh in front face holds the spouting vase. The figure runs round the seal, instead of being engraved in the length, a peculiarity³ that belongs to no one else.

Cyl. seal. Limestone, 16 x 8½ mm. MS. Coll. CBS. 14497.

- 161 The goddess with the winged gate and bull. The winged gate over the crouched bull forms the central object of the composition. There is a seated figure on one side, and a nude assistant on the other with one knee down and one foot lifted on the back of the bull. He grasps with two hands one end of the rope which seems to secure the gate. The other end reaches the extended hand of the seated figure, swings round her head, and is held loose in the second hand resting on her lap. The figure seated on a cubic throne, with a long fringed robe, no beard, a fillet bound about her hair tied in a loop behind, is apparently a goddess, but without the divine horned mitre. She is perhaps a daughter or priestess of the Moon god represented by a flat crescent above. The nude assistant with head in profile, a beard, his hair tied in a loop behind, and his head bound about by a fillet or covered with a low cap, is another Gilgamesh in a new part. He helps to keep the bull within the enclosure of which the cords and wings on either side of the gate are the symbols. Was not the Moon god called the brilliant young bull of heaven? At evening when the gates of the night are opened, he will get up and wander across the heavenly pastures. The gate has two cross bars and two simple wings made of seven horizontal lines. This gate of the night is perhaps the counterpart of the gate of the East opening in the morning for Shamash.

There is on the reverse a lance supporting a star, with two lines about the middle of the shaft.

Concave cyl. seal. Serpentine, 34 x 22½ mm. Bagdad, 1890. CBS. 5003.

- 162 The seated goddess and the winged gate over the crouched bull. In one hand she holds a cord reaching to the bull's horn. She has a fillet about her hair, tied in a loop behind, a long robe, and is seated on a cubic throne. There is no assistant, no crescent, no bars to the gate. The essential features of the scene are the closed gate over the crouched bull, a captive at the hands

¹ LAJARD, *Culte de Mithra*, pl. XXXV, 7. *Nouv. Fouilles de Tello*, Vol. II, 2, p. 32.

² *Tarkullushbina lissuhū edū dannu*. THUREAU-DANGIN, ZA. 1904, p. 134.

³ WARD, *Seal Cyl.* Nos. 204, 205.

of the seated female deity. Was not the bullman Eabani tamed at the hands of the joy maid of Uruk, the city of many enclosures?

Cyl. seal. Black diorite, 18 x 8½ mm. Bismâya. CBS. 14335.

- 163 The seated goddess and the winged gate over the crouched bull. The bull has one leg up as if trying to rise. The goddess has a long robe, a fillet about her head and a cubic throne. She holds the bull by a cord attached to his nose. There is a flat crescent above.

Cyl. seal. Serpentine, 21 x 9½ mm. Shatra, 1890. CBS. 8981.

- 164 The worshipping of the Serpent god. An old and rare scene, unfortunately broken. The bearded deity, whose body is formed of a serpent coil, extends one hand toward an hourglass shaped altar, over which are placed three branches, ears or palms(?). He is approached by a divine assistant pouring a libation with one hand, while lifting the other in sign of adoration. This assistant has, like the god, a horned mitre or perhaps a simple fillet about his head, a long beard, his hair tied in a loop behind and a plaited skirt reaching to his ankles and leaving naked the upper body. There is a gate behind, perhaps an emblem of the shrine, and a star above the altar, suggesting a morning or evening sacrifice.

Cyl. seal. Shell, 25 x 15 mm. Nippur, 1890. CBS. 8922.

- 165 A powerful hero throws a naked victim into the wide open jaws of a serpent monster, a worthy guardian of Hades.¹ From the frightful mouth(?) issue one arm and two vipers' heads which start biting the helpless victim, whom his tormentor has caught by the leg. Only one naked arm and part of the wild locks of the latter are preserved. This rare mythological scene, an imaginative composition, is so far unparalleled.

Seal impress. on a fragment of clay bulla. The seal was about 30 mm. in diameter. Nippur. CBS. 7059.

- 166 The worshipping of the goddess of agriculture, Nidaba, seated on a throne made of a heap of barley and waving three stalks in her hand. She is approached by four bearded figures with hands extended as offering the new corn. All have the horned mitre, and their hair tied in a loop behind. But the leader is distinguished not only by his better garment of flounced material, reaching to the knees as becomes an active god, but chiefly by being enveloped in radiating stalks of barley. He is the God Ashnan the husband of Nidaba, the leading deity at her court. The three figures with long plaited skirts

¹ Cf. *Mus. Journal*, 1923, pp. 141-142.

are secondary attendants. They are dressed like the musicians¹ of the temple of Ningirsu at the time of Gudea.

Concave cyl. seal. Serpentine, 29½ x 17 mm. Bagdad, 1889. CBS. 1002.

- 167 The worshiping of the goddess of corn, Nidaba. She is seated on a very simple throne and extends one hand of welcome. Barley seems to grow from her garments. Behind her a large sheaf with stalks radiating above and below is the very picture, the ideographic sign of her name, *še+elleg: Nidaba*. There is a flat crescent above. The goddess is approached by divine attendants with horned mitres, plaited robes covering the left shoulder, and long hair, tied in a loop, or hanging on the back. The first adores with one hand up, the second keeps the hands clasped. Between them there is an axe and a simple camp stool.

Concave cyl. seal, with a piece broken off. Black diorite, 35 x 23 mm. MS. Coll. CBS. 7312.

- 168 The worshiping in front of a symbol of vegetation, a palm with two hanging branches or fruits, on a triangular support which may represent a mountain or simply a sheaf. The two worshipers have a bare head, a beard, a long plaited robe, and one hand up in sign of adoration. This is perhaps an early Babylonian tree of life.

Cyl. seal. Calcite stalactite, 19½ x 9 mm. Bagdad, 1891. CBS. 9103.

- 169 Archaic scene in two registers. In the upper register, two worshipers stand with one hand up in front of a symbol of vegetation, a palm with two hanging branches or fruits on a conical support, perhaps a vase. Their head is bare and they wear a long robe. A third worshiper lifts his hands in token of prayer in front of an emblem, a crescent and a star(?) on a long pole.

In the early ritual scenes² a nude priest pours the liquid streams of a libation into a conical vase from which palm branches and clusters of fruits are issuing. The form of this vase is very close to that of the hourglass shaped altar. A pine tree or a cypress may also be a symbol of vegetation, and the emblem of a mountain goddess on early seals

The lower register has three scorpions.

Cyl. seal. Soapstone, 35 x 10 mm. Nippur, 1890. CBS. 8920.

- 170 Two worshipers stand with one hand up in front of a symbol of vegetation, a palm in a conical vase, with two fruits hanging on either side. They

¹ *Nouv. Fouilles de Tello*, p. 288, figs. 4 and 5, and pls. IX, X.

² Perforated plaque, *Déc.*, pp. 209-210. Stele of the Vultures, the funeral scene, *Déc.*, p. 291, Fig. 1. The libation scene, *Nouv. Fouilles de Tello*, p. 294. Seal impression on clay, *Déc.*, p. 301, Fig. L. The seals of Dungi, in the British Museum, No. 89131. WARD, *Seal Cyl.* No. 31. In DE CLERCQ, *Cat.*, No. 86; WARD, *Seal Cyl.* No. 32.

wear the horned mitre, a long plaited robe and their hair tied in a loop behind.

Cyl. seal. Shell, 18 x 7½ mm. Gezer, Palestine, 1912(?). CBS. 14400.

- 171 The worshipping of a seated goddess in flounced robe. In front of her is a vase with a palm and two branches of dates hanging on either side. Her cubic seat is slightly hollowed, with a low curved back. Her feet rest on a footstool, raised like the seat on a daïs or brick base, above the ground on which stands the worshiper. The latter, probably a divine attendant with horned mitre and plaited robe, lifts her two hands up.

The vase with palm and fruit has sometimes been mistaken for an altar of the hourglass type, round and slender, more or less contracted in the middle, or a stand with branches of the plant of life. It is evidently a symbol of vegetation and of liquid offerings of various kinds. Primitive censers, or fire altars, were also round earthenware vases filled with charcoal. They preserve that form on Assyrian reliefs. There is an altar in shape of a table on three or four legs, and archaic altars of brick or stones in cubic form, with a ledger, on which were placed bread and meat and a small vase of liquid offering or a lamp. Vases, censers, tables, were sacred objects used in the daily worshipping. They cannot indiscriminately be called altars.

The daïs below the seat and the footstool of the goddess is a marked feature on the seals of the Third Ur Dynasty, and on a few seals of the period of Agade. The excavation of Marduk's temple in Babylon has revealed the square pedestal or *du* supporting the throne and statue at the time of Nebuchadnezzar II.

Broken cyl. seal. Diorite, 12 mm. diameter. Nippur, 1890. CBS. 8935.

- 172 Two worshipers with hands up on either side of a vase, with a palm and two branches of dates. One is a woman with a fillet about her head, and her hair tied in a loop behind. The other has perhaps a flat cap(?).

Ur "Bau son of Lugal-gaba

Cyl. seal. Black diorite, 21½ x 11 mm. Bagdad, 1890. CBS. 5037.

- 173 An eagle with head in profile and wings and talons outspread, like the bird of Lagash. His counterpart is a composite monster with human bust and bird like head above two hind parts of lion like animals. He seizes with both hands the two tails terminating in birds' or serpents' heads.

Cyl. seal. Alabaster, 13 x 9 mm. Nippur, 1894(?). CBS. 14309.

- 174 The birdman is brought in judgment and led by officers of the divine court who have arrested him, in the presence of a seated god. This god is

surrounded by streams, flowing from a small round vase in his left hand, and a fish swims along the stream in front. His bare right hand is extended. He has a long flounced robe, covering the left shoulder, a horned mitre, his hair tied in a loop behind. His seat is a square stool, with cross bars, no back, and no pedestal. There are a flat crescent and two stars above.

The birdman has the long beard, head, arms, chest of a man; the body, legs, feet, wings and tail of a bird. He is led by force with arms tied behind his back. A bifrons leads the procession. He has his hands clasped, and a plaited skirt down to the ankles. The second officer has only a loin cloth reaching above the knee. Both wear the horned mitre as becomes divine attendants, but with bare chests and arms to show that they are servants of the god.

Last of all the human worshiper with bare head, short hair, long beard and plaited skirt brings a kid as an offering.

There are a few myths in which a bird is brought in judgment, like the Zu bird, Etana and the eagle, the serpent and the eagle, in which the net of Shamash the Sun god captures the eagle. But the birdman brought by two captors in front of a seated god is a new feature. The identity of the god is uncertain. Shamash is a lord of judgment, but in the early period this part was played by Ea, the lord of the deep abyss and of profound wisdom. Streams, fishes and boats point toward this interpretation. Ea would be the natural protector of palm groves thriving along the fresh waters, and defend them from predatory birds.

Concave cyl. seal. Serpentine, $34\frac{1}{2}$ x 22 mm. Bagdad, 1890. CBS. 5056.

- 175 The birdman is brought in judgment before a seated god, probably Ea, with no streams but three fishes in the field. He has a flounced robe, a horned mitre, his hair tied in a loop behind and one arm solemnly lifted up. The birdman with hands bound, and a rope tied round his neck, is led by the first officer, and followed by the second who lifts one hand over his head. Both divine attendants wear the horned mitre and are armed with clubs, but the first has a flounced garment covering the shoulder, while the second has only a plaited skirt from the waist down.

Concave cyl. seal, with one piece broken off. Shell, 33 x 19 mm. Bagdad, 1890. CBS. 5061.

- 176 A mythological scene in two registers, above the celestial court and below the birdman brought in judgment.

The upper register shows an assembly of three or four seated gods, attended by three worshipers or divine attendants. All wear the horned mitre(?) and the flounced Sumerian skirt. The first god, facing toward the right,

has another figure, perhaps a goddess seated in his lap.¹ This group closely resembles a rare composition of Etana carried to heaven by the eagle.² The second god is perhaps Shamash with the flaming wings. The third is probably Ea holding to his breast the spouting vase. The last seated god is very indistinct.

In the lower register a seated god very indistinct is approached by a procession of figures among which are two birdmen. The leader has a flounced Sumerian skirt, a club on his shoulder and perhaps a short stick in the other hand. The two birdmen are not bound like prisoners, but carry two weapons, one on each shoulder, a round headed club, and a stick. The first with head turned back seems to master or lead the second. The three last figures are carriers dressed and armed like the leader. Hanging from crooked sticks over their shoulders are first a net with fruits or some provisions, next a bunch of dates and a small bird—a birdman³(?)—last an indistinct object, all of which seem to be symbols of a fruitful vegetation, and protection against damages done by the winged enemies.

This archaic composition, although incomplete and defaced, is rich in details. Seal impress. on a fragment of clay bulla with marks of strings at the back. Nippur, 1889. CBS. 11158.

- 177 The eagle is captured by two divine attendants and probably brought in judgment before Ea.⁴ The bird—this time not a birdman—is fighting with claws and wings to free himself. One attendant has caught him by the leg and kneels down as if to avoid his wings and beak. The other stands up and grasps one flapping wing while striking him with a short club. A third officer leads in front with a club on his shoulder. All have the horned mitre, their hair tied in a loop behind, and flounced skirt leaving bare the upper body. There is a branch with fruits in the background.

Seal impress. on a fragment of clay bulla with marks of strings on the back. Nippur. CBS. 13870.

- 178 The birdman is brought in judgment before the seated god Ea surrounded by streams and fishes. The streams escape from a slender vase which the god holds in his extended left. He has a horned mitre, a flounced robe

¹ Bau on the knees of Nirgirsu, *Déc.* pl. XXV, Fig. 5, pp. 214-215. *Cat.* No. 25. Cf. *Museum Journal*, 1923, pp. 142-143.

² Shell cyl. seal from Tello, *Déc.*, pl. XXXI bis, Fig. 13. Another seal in the Berlin Museum, *Antl. Ber. a. d. kgl. Kunstsammlungen*, 1908, Sp. 234.

³ WARD, *Seal Cyl.* No. 287.

⁴ Same scene, but complete on a seal of the Metropolitan Mus. WARD, *Seal Cyl.* No. 454c; and on a seal of Lord Southesk's Coll. WARD, *ibid.*, No. 126. Cf. *Museum Journal*, 1923, pp. 143-144.

covering his right shoulder, and his hair tied in a loop behind. He is seated on a plain cubic throne.

The birdman has his hands bound and is led by a bifrons armed with a club(?). This divine attendant has a horned mitre and a plaited skirt down to the feet. In the field there are a lizard, a club and a tree, suggesting vegetation protected against all enemies.

Concave cyl. seal. Serpentine, $31\frac{1}{2} \times 19$ mm. MS. Coll. CBS. 14481.

- 179 The worshiping of the seated god Shamash with rays from his shoulders, and his notched sword in hand. He has a horned mitre, and a flounced shawl covering his right shoulder. He is approached by three divine attendants with horned mitre and flounced skirt leaving arms and chest bare. They are servants of the god. The first, with one hand up in sign of adoration, leads by the hand the second who carries a club on his shoulder. The third has his club head down. They are the followers of a warrior god who fights his way against clouds and darkness, the hero of light who throws open the gates of dawn. The actual scene seems inspired by the worshiping of the famous image of Sippara.¹ The seat is of a plain cubic form, with cross bars, no back, no pedestal.

Cyl. seal. Black diorite, 28×16 mm. Bagdad, 1890. CBS. 5064.

- 180 The worshiping of the seated god Shamash with rays from his shoulders, and his notched sword in hand. The god has a mitre with three pairs of horns, a beard, his hair tied in a loop behind, a flounced shawl covering only one shoulder. His seat is of a plain cubic form with cross bars and a low back. A divine attendant with horned mitre, beard and hair like the god, but only a fringed shawl skirt like from the waist down, leads by the hand the human worshiper. This last is bareheaded, with short hair, a pointed beard, a fringed shawl thrown over one shoulder. He is not a servant of the temple, but an Akkadian worshiper. His wife—or a female servant—follows in the rear, carrying the pail with the liquid offering. She has, like him, a fringed shawl covering one shoulder and her head is bare, but her long hair is bound by a fillet and tied in a loop behind.

Concave cyl. seal. Green jade like stone, $26 \times 14\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1011.

- 181 The worshiping of the seated Shamash with rays from his shoulders and his notched sword in hand. He has a horned mitre, a beard, his hair tied in a loop behind, a flounced shawl covering one shoulder. His seat is of a plain cubic form with cross bars and a low back. The divine attendant

¹ Cf. The relief of the code stele, and the alabaster tablet of Nabûapaliddin, found by Rassam at Sippara, V. R. pls. 60, 61.

with the same mitre, hair and beard as the god, but only a plaited skirt about the waist, and a small stick in hand, leads by the hand the female worshiper with bare head, long tresses, and a plaited shawl covering one shoulder. There are moreover a tree and a rough mountain shape.

Concave cyl. seal. Black diorite, 21 x 11 mm. Shatra, 1891. CBS. 8982.

- 182 The worshiping of the seated Shamash with rays from his shoulders and his notched sword in hand. He has a horned mitre, a beard, his hair tied in a loop behind and a flounced shawl covering one shoulder. His cubic seat has cross bars and a low back. He is approached by three divine attendants with the same mitre, hair and beard, but only a plaited shawl about the waist or covering one shoulder(?). The first lifts one hand in sign of adoration, the others keep them clasped, and carry a club—or stick. There are moreover an axe with horizontal blade, and behind the god, a star on a lance, his emblem.

Concave cyl. seal. Black diorite, 33 x 21 mm. Bagdad, 1889. CBS. 1003.

- 183 The worshiping of a seated goddess, perhaps Ishtar, with clubs and weapons arising from her shoulders. One bare arm is extended in sign of welcome. The seal has been reworked by modern forgery. The second arm, mitre, beard, hair, dress and seat are sophisticated, like the hourglass shaped altar and the star above. The goddess is approached by two figures, the first leading the second by the hand. Their plaited dress, hair and beard have also been reworked. There are moreover a crescent, an axe and a club in the field.

Concave cyl. seal. Black diorite, 26 x 14 mm. Bagdad, 1889. CBS. 1008.

- 184 The worshiping of two seated gods, Shamash and Ishtar. Shamash has rays arising from his shoulders, and his notched sword in hand. Ishtar carries a slender club, and six more are arising from her shoulders. Both are fighting deities, son and daughter of Sin whose shallow crescent is seen above. They have a horned mitre with feathers(?), their hair tied in a loop behind, a flounced shawl covering one shoulder, and plain cubic thrones with cross bars. There is a club behind Shamash. The divine attendant has the same mitre, hair and beard as Shamash, but only a plaited shawl about his middle, leaving arms and chest bare. In the rear a female worshiper brings a pail with liquid offerings. She has a bare head, her hair tied in a loop, and a fringed shawl covering one shoulder.

Concave cyl. seal. Shell, 37 x 23 mm. Bagdad, 1889. CBS. 1029.

- 185 The worshiping of the seated Shamash with rays from his shoulders and his notched sword in hand. He has a horned mitre, a beard, his hair tied in a loop, a flounced shawl covering one shoulder, and a cubic seat with cross

bars. He is approached by two divine attendants with the same mitre, hair and beard, but only a plaited shawl girded about their middle, and leaving arms and chest bare. The first with his hands stretched on a level is pouring a grain or seed offering¹ over a small three legged table, on which are two more objects, perhaps show breads. There is a club behind him. The second attendant carries a green bough with leaves and fruits hanging from a stick over his shoulder. In the rear a female servant—or deity(?)—with tresses on her back, flings open the door of the shrine, perhaps the gate of dawn. The gate leaf has four cross bars, and swings on a vertical post. A hard diorite socket would support the lower point, while the ring at the top would keep it fixed against the wall.

Concave cyl. seal. Serpentine, $27\frac{1}{2} \times 17$ mm. Bagdad, 1889. CBS. 1005.

- 186 The worshiping of the seated Shamash with rays from his shoulders and his notched sword. He has a horned mitre, a beard, his hair tied in a loop, a flounced shawl, and a cubic seat with cross bars and a low back. He is approached by a divine attendant with the same mitre, hair and beard, but only a plaited shawl, from the waist down, and who, club or staff in hand, leads on the worshiper, bringing a kid as an offering. Behind the god a divine female attendant, with horned mitre, and tresses hanging on her back, flings open the morning gate(?). There are moreover a crescent and a scorpion.

Concave cyl. seal. Shell, 35×21 mm. Nippur, temple area, below Ur-engur platform, January 19, 1896. CBS. 14292.

- 187 The worshiping of the rising Shamash with rays from his shoulders and his notched sword in hand, stepping over mountains. On either side two divine attendants fling open the gates of dawn. Behind them a third stands with clasped hands.

Concave cyl. seal, much worn. Black diorite, 41×26 mm. Bagdad, 1890. CBS. 5002.

- 188 The rising Shamash, with rays from his shoulders and his notched sword in hand, steps over the mountains, between the open gates of dawn. The mountains are represented by superposed horizontal lines. The god stands between two mounts,² his hand resting on the top of one, his leg lifted over the next. He has a horned mitre, a beard, his hair tied in a loop. But his plaited shawl is girded about his middle, and leaves his arms and chest bare

¹ A sacrifice called *nik-ki ha-a*, *Le Temps des Rois d'Ur*, p. 41, No. 3.

² Cf. the bronze model of a "Sun rise" discovered at Susa, a votive offering in the temple at the time of Shilhak-in-Shushinak, B. C. 1100. It has two stage towers or ziggurats between which two naked priests are enacting a ritual ceremony. *Dél. t. XII*, pp. 143-151.

and opens in front to let pass his bare leg. The shawl is thrown over one shoulder in time of rest, and girded about the body in time of action. The loin cloth was perhaps a first garment below the shawl. One porter, with a fringed shawl, holds the rope used for closing or tying the door. The tree behind him is a symbol of vegetation and life(?).

Concave cyl. seal. Serpentine, $37\frac{1}{2} \times 24$ mm. MS. Coll. CBS. 14420.

- 189 The rising Shamash with rays from his shoulders and his notched sword in hand, steps over the mountains between the open gates of morning. The mounts are represented by curved lines. The god lifts his bare leg on the mountain in front, and rests his hand on the next. He has a plaited shawl girded about his middle and opening in front. The two porters have a beard(?), no visible mitre, and long tresses of hair. One has a plaited shawl girded about his middle, the other a fringed shawl. The door leaves have five cross bars.

Concave cyl. seal. Shell, 31×18 mm. Bagdad, 1895. CBS. 1112.

- 190 The rising Shamash with rays from his shoulders and his notched sword in hand steps over the mountains. In the same hand he seems to hold the end of a string attached to the neck or bill of a flying bird. The mountains are represented by eight dots, and there is a dagger below the naked leg of Shamash. The god has the usual horned mitre, beard, hair tied in a loop, and plaited shawl girded about him. Two divine attendants dressed in the same manner throw open the gates of dawn. Behind them a star on a lance is a symbol of the god.

Concave cyl. seal. Serpentine, $29 \times 14\frac{1}{2}$ mm. MS. Coll. CBS. 7308.

- 191 The worshiping of the rising Shamash. The god, with rays from his shoulders and his notched sword in hand, lifts his bare leg not over mountains, but on the head of a small crouched animal. The vigorous primitive design has degenerated into conventional form. The god has still his horned mitre, beard and plaited shawl girded about. His hair hangs loose behind. A simple door reminds us of the poetical gates of dawn, but there are no porters nor divine attendants. A bareheaded human worshiper lifts one hand in sign of adoration in front of a three legged table covered with a pile of cakes, or food offerings.

Concave cyl. seal. Black diorite, 23×12 mm. Nippur, 1890. CBS. 3790.

- 192 The worshiping of the rising Shamash with rays from his shoulders and his notched sword in hand. He lifts his bare leg over mountains represented by parallel lines, like a stage tower supporting a door post, while his right hand holds a club. He has a horned mitre, a beard, a plaited shawl girded about. Behind him a divine attendant, with the same mitre, beard and

plaited shawl, lifts one hand in sign of adoration. In front a bareheaded human worshiper in fringed shawl has the same attitude.

Concave cyl. seal. Serpentine, 23 x 13 mm. Nippur, 1890. CBS. 3798.

- 193 The worshiping of the rising Shamash with his notched sword in hand and his bare leg lifted over a stool or low mountain. In front of him branches and leaves are placed in a vase. An assistant goddess, with horned mitre and plaited robe, leads by the hand a bareheaded worshiper in fringed shawl. Both lift their free hand in sign of adoration. In the rear Eabani in front face holds up a door post shaped like a lance with a hilt.

Concave cyl. seal, much worn. Serpentine, 29 x 14 mm. MS. Coll. CBS. 14424.

- 194 Primitive Sumerians with bird like heads and seated on plain cubic thrones drink through a pipe, from a vase placed between them. They may be human beings or gods enjoying a liquid offering. A servant stands behind them. There was a second register above.

Seal impress. on a clay bulla. Nippur. CBS. 14259.

- 195 Archaic scene in two registers. In the upper register two seated figures with bird like heads drink through a pipe, from a vase between them. A servant stands behind holding a door. The seats have a plain cubic form, vertical bars, a low back and perhaps a cushion. The door has cross bars and a crest of curved lines suggestive of wicker work. The servant wears the Sumerian skirt of woollen flounced material, closing behind and leaving arms and chest bare. The seated human or divine figures have moreover a long shawl thrown over one shoulder. All are shaven and shorn according to the Sumerian custom. The door, seats and drink may be a symbol of an offering in a temple, or a feast at home.

In the lower register an eagle, with outspread wings, seizes with his talons two crouched ibexes. The animals have one leg lifted in a very well observed attitude. A branch forms a primitive landscape.

Cyl. seal.¹ White marble, or shell(?), 43 x 15 mm. Bagdad, 1890. CBS. 5008.

- 196 Two seated figures drink through a pipe, from a large vase placed on a square stand between them. They have, perhaps, a beard, their long hair bound by a fillet, a fringed shawl covering one shoulder, and X-shaped seats. A servant stands behind them with clasped hands, and a fringed shawl or Sumerian skirt about his body. There are a star and a crescent above.

Cyl. seal. Red marble, 28½ x 16 mm. Bagdad, 1889. CBS. 1030.

¹ Published by WARD, *Seal Cyl. No. 62.*

- 197 Archaic scene in two registers. In the upper register, twelve nude figures with bird like heads, march in single file toward a gate after the style of the warriors on the archaic base from Tello.¹ In the lower register, there are several figures of men and animals on either side of a gate² or a net, fastened by ropes(?).

Cyl. seal. Shell, $34\frac{1}{2} \times 22$ mm. A piece is broken off. Shatra, 1890. CBS. 8970.

- 197a A seated figure near a reed construction. Perhaps a fragment of a dairy scene. Two pointed jars suggest milk and cream.

Impress. on a fragment of clay sealing. Nippur. CBS. 14580.

- 198 The worshipping of a seated goddess. She is approached by three figures with bird like heads, and wearing Sumerian flounced skirts.

Cyl. seal, much worn, not thoroughly pierced. Calcite, 21×11 mm. Nippur, 1890. CBS. 8945.

- 199 The worshipping of a seated goddess. She is approached by two female figures, the first leading the second by the hand. All have bird like heads, with long hair, and very archaic filiform limbs. There is a branch in a vase in front of the goddess. Her seat has a plain cubic form with a bar. There is a flat crescent above, with a dot for a star.

Cyl. seal. Black diorite, 20×10 mm. Shatra, 1890. CBS. 8983.

- 200 The worshipping of a seated deity, one hand extended in sign of welcome and approached by a nude(?) figure, with one hand up in sign of adoration. They both have a bird like head, with no visible beard or hair. The seated figure wears the Sumerian skirt. The seat has a plain cubic form with cross bars.

Flat square seal with pyramidal back. Calcite stalactite, $21 \times 17\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5112.

- 201 The worshipping of a seated goddess(?) holding a small vase under the crescent. She is bareheaded. She has her hair bound by a fillet, and tied in a loop behind, a fringed shawl covering one shoulder, a seat of a cubic form with a low back. She is approached by a female worshiper dressed in the same manner, and with one hand extended as if offering presents. There is a serpent in the field.

Cast of a cyl. seal, 19×20 mm. Nippur, 1890. CBS. 9440.

¹ Perforated base, *Déc.*, pl. VI^{ter}, No. 5.

² *Cat. des Cyl. de la Biblio-Nat.*, Nos. 49, 77, 82. Cf. *Museum Journal*, June, 1923, p. 173.

- 202 The worshipping of a seated goddess, one hand extended in sign of welcome. She has her hair bound by a fillet, and tied in a loop behind, a flounced shawl covering one shoulder, a cubic seat with a bar. There is a tree behind her. She is approached by an attendant with a flounced robe leaving both arms bare, who leads by the hand the worshiper. The latter has short hair, a fillet and a shawl thrown over one shoulder. He is followed by his wife or a servant carrying a pail with liquid offering.¹ Her hair is tied in a loop behind. There is a crescent above.

Concave cyl. seal. White marble, 22 x 13 mm. Shatra, 1891. CBS. 5466.

- 203 The worshipping of a goddess seated on a cubic throne with cross bar.
Cyl. seal, much worn. Serpentine, 19 x 10 mm. MS. Coll. CBS. 14491.

- 204 The worshipping of a goddess seated with hand extended below a flat crescent. There is a small altar table in front of her, in form of a tray on a columnar support with a tapering base. The goddess has her hair bound by a fillet and tied in a loop behind, a flounced robe, a cubic seat. She is approached by an attendant dressed in the same manner, who leads by the hand a worshiper in fringed shawl.

Concave cyl. seal. Alabaster, 23½ x 12 mm. MS. Coll. CBS. 14505.

- 205 The worshipping of a seated goddess with one hand extended holding a small cup. She has her hair tied in a loop behind, a fillet, a fringed shawl covering one shoulder, and leaving both arms bare and one breast well marked. She is approached by four female attendants dressed in the same manner, the first leading the procession with one hand extended, while the others keep their hands clasped.

Concave cyl. seal. Black diorite, 24 x 13 mm. MS. Coll. CBS. 7310.

- 206 The worshipping of a seated goddess with one hand extended below the crescent. There is a small altar table in front resting on three curved feet. The goddess has her hair tied in a loop behind, a flounced shawl leaving the arms bare, a cubic seat with a low back. A divine attendant leads a worshiper by the hand. Both wear a fringed shawl and their hair tied in a loop behind.

Concave cyl. seal. Quartz, 31 x 18½ mm. The copper mounting, turned into green oxyd, still exists inside. Shatra, 1891. CBS. 8971.

- 207 The worshipping of a seated goddess with arm extended holding a scepter below the crescent and a star. She has her hair tied in a loop behind, and a flounced robe. Her seat is broken off. In front of her is an archaic cubic

¹ Cf. the man carrying a goat offering, and followed by his wife, with her hair tied in a loop behind, engraved on a fragment of limestone, *Déc.*, pl. VII^{ter}, No. 4. *Cat.* No. 215.

altar¹ reduced by a step on one side. On the upper shelf is placed the leg of a sacrificed animal; flames are burning on the lower. A small cup close to the altar, and from which arise undulating lines, is probably a censer rather than a lamp, or a libation vase.

The altar is approached by the worshiper with short hair and simple garment, and his wife who carries a pail with liquid offerings. She has her hair tied in a loop behind, and a fringed shawl covering one shoulder.

A club in the field marks the entrance of the sacred place or the character of the goddess.

Concave cyl. seal. Green jade like stone, 27 x 16 mm. Bagdad, 1889. CBS. 1006.

- 208 The worshipping of a seated goddess with hand extended holding a small cup. She is approached by two female attendants. The first has one hand extended, while carrying a branch or ear in the other. The second brings a small vase or ampulla by a string round the neck. Behind the goddess a third female attendant lifts a flag like fan over an hourglass shaped altar, and brings a second ampulla. All have their hair tied in a loop behind, a fringed shawl covering one shoulder, and the goddess a cubic seat with cross bars. There is a crescent with a star above.

Concave cyl. seal. Serpentine, 29½ x 17 mm. Bagdad, 1890. CBS. 5004.

- 209 The worshipping of a seated goddess with one hand extended below a flat crescent. She wears a flounced robe. She is approached by two divine attendants in plaited robes and two human worshipers in fringed shawls. The first has one hand extended as if introducing the procession. The second keeps both hands clasped. The third lifts one hand in sign of adoration. The last probably carried a pail with liquid offerings.

Concave cyl. seal, much worn. Black diorite, 32½ x 21½ mm. MS. Coll. CBS. 14423.

- 210 The worshipping of a seated goddess with one hand extended in sign of welcome, and perhaps a branch in the other. She is approached by two worshipers, and followed by two female servants. All have their hair tied in a loop behind, a fringed shawl, and the goddess a cubic seat with a low back.

Cyl. seal. Shell, 32 x 18½ mm. MS. Coll. CBS. 14513.

- 211 The worshipping of a seated goddess approached by a divine attendant leading the worshiper. In front of the goddess there is a vase—or a bird(?).

¹ WARD, *Seal Cyl.* p. 360, step altars. Cf. the step altar with cakes, a leg of an animal, a small cup with flames, and on the lower shelf a vase with green bough receiving the liquid streams of a libation, on a fragment of a stele of Gudea, *Nouv. Fouilles de Tello*, p. 294.

Concave cyl. seal, much worn. Shell, 24 x 12 mm. Shatra, 1891. CBS. 8980.

- 212 The worshiping of a seated goddess with hand extended holding a small cup(?). She has a fillet, her hair tied in a loop behind, and a flounced robe. She is approached by a divine attendant in a fringed shawl, leading by the hand the worshiper. Both lift their free hand in sign of adoration. There is a crescent above and a rough inscription:

Lù-ninni son of Erin-ni

Cyl. seal, much worn. Yellow marble, 32 x 18 mm. MS. Coll. CBS. 14430.

- 213 The worshiping of a seated bearded god with hand probably extended in sign of welcome. He has his hair tied in a loop behind, a rich flounced robe, a cubic seat with a low back. A half of the seal is broken and lost. Only a worshiper is preserved with hands lifted in sign of adoration. He has a plaited robe, and his hair tied in a loop behind. The votive inscription shows that the seal was offered in the temple for the life of Bur-Ninni and his son's wife.

*^aDur-maḥ lugal-a-ni
Bur-ninni qa-šu-dū ^aEn-lil
dumu Sag ^aLil nan-til-la-ni-šu
nam-til dam dumu-na-šu
a-mu-na-ru*

To Durmaḥu his king
Bur-ninni libator of Enlil
son of Saglil, for his life
for the life of his son's wife
has devoted it

Durmaḥu is probably the nickname of a greater god. It means the king,¹ the great tie, *Dur* or *Ku*, a name of the Moon god,² the great lord in heaven and earth, is perhaps applied to Enlil the great lord of Nippur.

Half part of a concave cyl. seal.³ Hard limestone, 52 x 42 mm. Nippur. CBS. 15500.

- 214 The worshiping of a seated goddess with hand extended holding a small object. She has her hair tied in a loop behind, a flounced robe, a cubic seat. In front of her there is a crescent over a squat monkey,⁴ and behind a colossal Nergal weapon, a club with a curved blade terminating in a lion's head. She is approached by two female worshipers who lift one hand in sign of adora-

¹ Šarru, turmaḥu, Br. 10576, 10577.

² *Ku-an-na*, Br. 4159, 10549.

³ Published by A. POEBEL, PBS. V, No. 32, pl. XCVIII. Seal of *Amar-šuba*. Cf. the *Bār-šuba* a libator, gone to sea to bring cane posts, RTC. No. 352, r. 2.

⁴ Squat monkeys on Elamite seal impressions, *Dél.* t. XVI, Nos. 227, 228.

tion. They have their hair tied in a loop behind and a plaited and fringed shawl. Between them there is a small object or animal. Cyl. seal. Lapis lazuli, $27\frac{1}{2} \times 11\frac{1}{2}$ mm. Shatra, 1891. CBS. 8990.

- 215 The worshipping of a seated goddess with hand extended below the crescent. She has a horned mitre, her hair tied in a loop behind and a flounced robe. Her seat is a bird with a long neck like a swan or a goose—a heron(?). A line seems to connect the animal's bill with a small fish below. The ideogram writing the name of the goddess Nina is a fish in a pail with flat bottom and tapering conical sides. Such a pail¹ was carried by a string attached to small ears near the top. A divine attendant leads the worshiper by the hand. She has a horned mitre, her hair tied in a loop behind, and a plaited robe clasped over one shoulder. The worshiper is bareheaded and has a fringed shawl. Both lift their free hand in sign of adoration.

Cyl. seal. Grey marble, $22 \times 11\frac{1}{2}$ mm. Nippur, 1891. CBS. 8925.

- 216 The worshipping of a seated god with hand extended in sign of welcome, while carrying a scepter or stick in the other hand. He has a beard, perhaps a horned mitre, his hair short, down on the neck, a plaited robe leaving both arms free, a plain cubic seat. In front of him stands a remarkable emblem, a colossal spear head, on a shaft resting on a large base. The spear head was later the well known symbol of Marduk, but is rarely represented before the First Babylonian Dynasty, and only on archaic monuments. On the curious Blau stones,² a priest or god with a spear in hand is approached by a worshiper, in short tunic, his long hair bound by a fillet, his two hands up in sign of adoration. A colossal spear head³ or copper lance, with the name of an early ruler of Kish and the figure of a rampant lion engraved, has been discovered at Tello. It was fixed within a shaft in the same manner as represented on the seal, by means of four rivets driven across the flat copper tang. Earlier representations of a spear as an emblem of worship raised on a square base⁴ are found on painted vases of the first and most archaic period

¹ Archaic vases of that form in black clay, with geometrical designs incised and inlaid with white chalk have been discovered at Tello and Susa. They probably copy original pails of twisted reeds, bedaubed with bitumen to make them water tight. The figures represent water birds, fishing herons, and boats with crescents on poles. *Nouv. Fouilles de Tello*, pp. 41, 147, 244, 256, 310, pl. IV, Nos. 1, 2, 3. *Dél.*, t. I, pp. 135, 136, 187, Fig. 337.

² Brit. Mus. Nos. 86260, 86261. KING, *History*, pp. 62, 65 n. 5. Cf. the worshiper with feathers and a fillet about his long hair, on the relief *Déc.* pl. I^{bis}, Fig. 1. The emblem behind the two clubs may have been a spear head. Cf. LEGRAIN. *Cat. de la Coll. Cugnin*, No. 19. *Mus. Journal*, 1923, pp. 148-149.

³ *Déc.*, pl. V^{ter}, Fig. 1, p. 259. *Cat.* No. 217.

⁴ ED. POTTIER, *Dél.*, t. XIII, pl. II, 3; IX, 8; XVII, 1, 4; XLI, 2; XLIII, 1; Figs. 131, 132.

of Susa. It would be interesting to trace the cult of the spear head¹ from Babylon through Kish to Elam.

The god is approached by three figures. The first, a divine attendant or a priest, touches with his hand the shaft of the spear. He has a beard, his hair bound by a fillet, a plaited robe. Behind him the worshiper and his servant(?) keep their hands clasped or hanging. They have a beard, their short hair bound by a fillet, and a tunic reaching below the knee or above, perhaps after the Elamite style.

Cyl. seal. Shell, 40 x 21 mm. Bagdad, 1889. CBS. 1004.

- 217 The worshiping of a seated goddess—Ishtar(?)—with hand extended in sign of welcome between a spread eagle and a scorpion. Behind her is raised a big club. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat. A divine attendant leads by the hand a bareheaded worshiper. She has the horned mitre, her hair tied in a loop, but a fringed shawl. There is a lizard(?) between them.

Cyl. seal, much worn. Serpentine, 23 x 9 mm. Bagdad, 1890. CBS. 5088.

- 218 The worshiping of a seated goddess. She has a horned mitre, her hair tied in a loop behind, and a flounced robe, like the divine attendant, who leads by the hand the worshiper. The engraving is unfinished and the seal not pierced.

Cyl. seal. Yellow serpentine, 29 x 14 mm. MS. Coll. CBS. 14447.

- 219 The worshiping of a seated goddess with one hand extended. Behind her there is a scorpion and a club(?). She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat with cross bars. A divine attendant leads by the hand the worshiper. Her plaited robe leaves both arms bare. The worshiper wears a fringed shawl. There is a crescent above.

Broken cyl. seal. Limestone, 22 x 12 mm. Nippur, 1891. CBS. 8927.

- 220 The worshiping of a seated goddess holding a scepter. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat. Behind her stands the large club or caduceus of Ishtar(?). A divine attendant leads by the hand the worshiper. She has a horned mitre, her hair tied in a loop, a plaited shawl clasped over one shoulder, while the worshiper has a bare head and a fringed shawl.

Concave cyl. seal. Soapstone, 29½ x 14 mm. MS. Coll. CBS. 14427.

¹ A very interesting parallel is seen on the famous sarcophagus of Hagia Triada in Crete. A double axe instead of a spear head, mounted on a shaft resting on a square base, marks the sacred place where is poured the blood of the sacrificed animal.

- 221 The worshipping of a seated goddess with hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe, a cubic seat with a cross bar. Behind her a bird, a scorpion, a lizard, may be divine emblems of Bau, Ishhara, Damkina(?). The divine attendant leads the worshiper by the hand. She has a plaited shawl covering one shoulder, and the bareheaded worshiper a fringed shawl. Both lift their free hand in sign of adoration.
Concave cyl. seal. Diorite(?), 22 x 12 mm. Bagdad, Kh² Coll. CBS. 1116.
- 222 The worshipping of a seated goddess, with hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe. In front of her there is a bird or scorpion. The divine attendant dressed like the goddess, but with a plaited robe or shawl over one shoulder, leads by the hand the bareheaded worshiper in fringed shawl. Both adore with their free hand up.
Concave cyl. seal. A piece broken off. Soapstone, 20 x 10 mm. Shatra, 1891. CBS. 8992.
- 223 The worshipping of a seated goddess, hand extended holding a scepter. She has a flounced robe. Behind her there is a club or tree. The divine attendant leads the worshiper by the hand.
Cyl. seal, much worn. Soapstone, 26 x 10 mm. Nippur, 1889. CBS. 2637.
- 224 The worshipping of a seated goddess, with hand extended below the crescent. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat with cross bars. A divine attendant dressed like her, but with a plaited robe or shawl covering one shoulder, leads by the hand the bareheaded worshiper in fringed shawl. Both adore with their free hand up.
Concave cyl. seal. Serpentine, 19 x 10½ mm. Shatra, 1891. CBS. 8985.
- 225 The worshipping of a seated goddess, with hand extended below the crescent. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat. There is a palm tree behind her, and in front an altar table on a columnar support. A divine attendant dressed like her, but with a plaited robe covering one shoulder, leads by the hand the bareheaded worshiper in a fringed shawl.
Cyl. seal. Serpentine, 24 x 11 mm. Bagdad, 1890. CBS. 5026.
- 226 The worshipping of a seated goddess. She has a horned mitre, her long hair hanging on her back, a flounced robe, a cubic seat, slightly hollowed. The seal is half broken. The divine attendant leading and the worshiper are both lost. They were followed by a servant in short loin cloth with fringes on one side, carrying a kid or young antelope as an offering, and a female servant—the wife of the worshiper(?)—with liquid offering in a pail. She

has a fillet about her head, her hair tied in a loop behind, armrings and necklace. Her breasts are carefully marked. Her fringed robe has armlets reaching above the elbows, unless the lines above the elbows be rings on a bare arm.

Concave cyl. seal. Half broken. Limestone, 40 x 25 mm. Shatra, 1891. CBS. 8969.

- 227 The worshipping of a seated bearded god, with hand extended below the crescent while inclining his club or scepter over his knees in token of gracious welcome.¹ He has a horned mitre, his hair tied in a loop behind, a flounced robe, a cubic seat with cross bars. The flat crescent is built like a reed boat² of the marshes with three double lines or cord bindings.

The god is approached by four figures. The divine attendant with horned mitre and a staff, sign of his function, leads by the hand the worshiper. He has a plaited shawl girded about, leaving chest and arms bare as becomes a servant of the temple. The bearded bareheaded worshiper has a plaited shawl covering one shoulder. Behind him two bearded servants bring a kid and a pail with liquid offering. They have their hair bound by a fillet and a fringed shawl covering one shoulder.

Concave cyl. seal. Black diorite, 47½ x 25 mm. Bagdad, 1890. CBS. 5001.

- 228 The worshipping of a seated goddess with hand extended. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat slightly hollowed. In front of her there is a cross or a star. She is approached by two figures, the first leading by the hand the second, who carries a pail with liquid offerings. Both have their hair tied in a loop, and a long robe leaving the arms bare.

Concave cyl. seal. Hard grit stone, 24½ x 14½ mm. MS. Coll. CBS. 14453.

- 229 The worshipping of a seated goddess with hand extended below a crescent. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat. Behind her a large club is probably the emblem of her war activity. A divine attendant dressed like her, but with a plaited shawl covering one shoulder, leads by the hand the bareheaded worshiper in a fringed shawl. Both adore with one hand up.

Cyl. seal. Grey diorite, 16 x 8½ mm. Bagdad, 1889. CBS. 1021.

¹ Cp. Esther, IV, 11; V. 2.

² Cf. *Dél.*, t. XVI, Nos. 333, 334. WARD, *Seal Cyl.* No. 102.

- 230 The worshipping of a seated goddess with hand extended below the crescent. She has a flounced robe. In front of her there is a long necked bird. A divine attendant with horned mitre, her hair tied in a loop, a plaited shawl covering one shoulder, leads by the hand the bareheaded worshiper in a fringed shawl. Two illegible lines of inscription have been engraved at a later date. Concave cyl. seal. Soapstone, 23 x 11½ mm. Shatra, 1891. CBS. 8976.
- 231 The worshipping of a seated goddess with hand extended below the crescent. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat, with one cross bar and resting on a low daïs. A divine attendant with a plaited shawl covering one shoulder leads the bareheaded worshiper in a fringed shawl. Cyl. seal. Red marble, 22 x 12 mm. Bagdad, 1890. CBS. 9102.
- 232 The worshipping of a seated goddess with hand extended. She has a flounced robe and a cubic seat, slightly hollowed, with two cross bars, resting on a low daïs. A divine attendant dressed in the same manner, leads by the hand the worshiper in a fringed shawl. Concave cyl. seal, partly broken. Serpentine, 15 mm. diam. Nippur. CBS. 14341.
- 233 The worshipping of a seated goddess with one hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe, a cubic seat with a cross bar resting on a low daïs. Behind her a scorpion, a goose, a squat monkey, are perhaps emblems of Ishhara, Bau, Aa(?). A divine attendant in plaited shawl leads by the hand a bareheaded worshiper in a fringed shawl. Both adore with their free hand up. Concave cyl. seal. Serpentine, 24 x 13½ mm. Bagdad, 1889. CBS. 1019.
- 233a The worshipping of a seated goddess with hand extended below the crescent. A small animal—bull or dog—seems to jump in her lap. Usual attendant leading the worshiper. Impress. on a tablet envelope. Nippur. CBS. 14604.
- 234 The worshipping of a seated goddess with hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe or shawl covering one shoulder, a cubic seat resting on a daïs. In front of her there is a long necked bird, swan, goose or heron, symbol of Bau(?). The divine attendant leads by the hand the worshiper. She has a horned mitre, her hair tied in a loop, a plaited robe covering one shoulder. The worshiper wears a fringed shawl and is bareheaded. Concave cyl. seal. Red marble, 31 x 16 mm. MS. Coll. CBS. 14431.

- 235 The worshipping of a seated goddess with hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe, a cubic seat resting on a daïs. Behind her there are two clubs or posts, one of which is held up by a defaced figure of Eabani(?). The divine attendant, with horned mitre and hair tied in a loop, leads by the hand the bareheaded worshiper. Both wear a fringed shawl, and adore with their free hand up.

Concave cyl. seal. Limestone, 27 x 14 mm. Shatra, 1891. CBS. 8975.

- 236 The worshipping of a seated goddess with hand extended holding a staff or scepter. She has a horned mitre, her hair hanging on her shoulders, a flounced robe covering one shoulder, leaving the other and one breast bare, and a high seat resting on a low daïs. Behind her stands a picturesque pine tree with birds on the upper branches. The divine attendant kneels down in a rare attitude with arms stretched right and left, one hand nearly touching the scepter of the goddess, the other raising up a flower—or an ear of durra(?). She has a horned mitre, her long hair hanging on her shoulders, a fringed robe leaving both arms bare. The star with eleven rays seems to have been cut later on. A bearded worshiper brings a kid as an offering. He has a plaited shawl, and his short hair bound by a fillet. He is followed by a smaller—female(?)—figure carrying a pail. She has a fringed shawl, her long hair is tied in a loop behind. The beard seems doubtful. There is a crescent above, and a dot for the sun.

There is also a late indistinct inscription below the tree.

Concave cyl. seal. White and red marble, 49 x 31½ mm. Nippur, 1891. CBS. 8914.

- 237 The seal of Basha-Enzu¹ of the Fourth Kish Dynasty, about B. C. 2900. It represents the worshipping of a seated goddess, hand extended below the crescent. She has a horned mitre, her hair tied in a loop behind, a flounced robe, a cubic seat with three legs on one side and resting on a low daïs. In front of her there is a small passing bull. A divine attendant with a horned mitre, her hair tied in a loop, a plaited robe or shawl covering one shoulder, leads by the hand the bareheaded worshiper in fringed shawl. The Akkadian inscription reads as follows:

<i>Ba-ša-a^dEn-ṣu</i>	Basha-Enzu
<i>ikkar da-ra-ta</i>	the never failing husbandman
<i>Uri^{ki}</i>	of Ur.

This is the oldest dated royal seal. The seals of Lugalanda, of his wife Bar-namtarra, of his successor Urukagina rulers of Lagash about B. C. 3300 are

¹ Published in the *Museum Journal*, March, 1922, pp. 60-65.

known only by their impressions on clay bullæ. There is besides a seal of an early but uncertain king of Uruk.¹

The title, *ikkar darata*, is an old uncommon Akkadian form.² The kings claimed many religious and civil titles of protectors and rulers of various temples and cities of their kingdom. Several kings after Basha-Enzu were called husbandmen of Ur, like Bur-Sin and Libit-Ishtar of the Isin Dynasty, Nûr-Immer and Rim-Sin of the Larsa Dynasty. Basha-Enzu was the son of Azag-Bau, a woman wine merchant and founder of the Fourth Kish Dynasty according to a local tradition.³ He may have been co-regent at Ur while his mother was effective ruler of Kish. Later on, Lugal Magurri was patesi of Ur while Gimil-Sin was king of Ur and of Sumer and Akkad. Bêl-sharušur the last Babylonian king was co-regent with his father Nabû-na'id, according to the famous inscription of Ur. The seal of Basha-Enzu was probably found in the ruins of Muqajjar.

The seated goddess of the seal has probably a special connection with the Moon god of Ur. There is a flat crescent, symbol of Sin above, and a passing bull in front. The bull passing in front or jumping into the lap of the god is a rare and early figure. In the few known examples, the god is surrounded by bulls, one under his feet, one above, one behind him. Or a bull is crouched or passing under the inscription. The bull symbol of the Moon god is different from the wild bull led through a ring in the nose by the thunder god Adad, and almost always in connection with the lightning fork. The bull of Sin is not the roaring bull of storm but the animal crouched in the park. When the gates of night are opened, he will get up and wander through the heavenly pastures. The bull crouched below the winged gate belongs to the same archaic cycle. Gilgamesh, one knee down, holds tight the cord of the door to keep it closed. On the opposite side there is generally a seated goddess, holding the other end of the cord.

The seated goddess of the seal may be Ningal, the wife of Sin, the great mother of Ur, or Ninni-Ishtar his famous daughter, goddess of love and war. She was also worshiped as the great lady, mother of the land under the name of Nin-insina. The kings of Isin pastors or husbandmen of Ur were in a mystic way beloved husbands of Ninni-Ishtar, and Hammurabi while tracing his royal descent to the Moon god, and showing a special care for Ur, is a great favorite of his daughter. Basha-Enzu, a devotee of the Moon god according to his name, has probably on his seal a figure of Ninni-Ishtar—or of Ningal.

¹ Of the same time or earlier, in the Metropolitan Mus. Cf. WARD, *Seal Cyl.* No. 29. Cp. the seal CBS. 1113 in the coll. of the University Mus. WARD, *ibid.*, No. 123.

² Cp. *Darata-a-a* and *Dungi sib dari*.

³ PBS. XIII, p. 17.

There is no precise figure of the Moon god. At the time of the Third Ur Dynasty he is a seated god with turban, long lapis lazuli beard, and fringed or flounced shawl, after the style of the reigning king. The crescent emblem and perhaps the bull were symbols that preceded the human personification by many centuries and never lost their signification. In the myth of Sin the seated goddess might have developed from the priestess attached to his shrine.

The actual seal is a standard of the style prevailing in the Sumerian temple of Ur about B. C. 3000.

Concave cyl. seal. Limestone, 29 x 16 mm. Bagdad, 1890. CBS. 5005.

- 238 Fragment of a scene of worship. Four divine attendants stand with hands clasped. They have a horned mitre, their hair tied in a loop, and fringed skirts.

....an-ni	...anni
....qa-šu-dū	...libator

Seal impress. of a fragment of clay bulla. Nippur. CBS. 11160.

- 239 The worshipping of a victorious king treading down his enemy like another war god. Instead of the traditional horned mitre the king wears for the first time the low woolen cap or turban well known as a headdress of the patesi Gudea, a landmark in history and art of Babylonia. He is shaven and shorn, or has only short hair under his turban, and a short loin cloth, or tunic, girded about his middle and leaving arms and legs bare. He wears a necklace and has a dagger stuck in his belt. In his right he grasps a sheaf of six weapons with round heads like clubs, and in his left a curved scimitar. He steps on a naked enemy lying on his back with hands up in fear and prayer. The worshiper, a Sumerian shaven and shorn, probably the scribe owner of the seal, stands in front of the king with clasped hand, a necklace emblem of his dignity and a fringed shawl covering his left shoulder.

The king has the attitude of many victors on steles and rock reliefs of the time of Agade. But while Sargon, Naram Sin¹ and their warriors wear helmets, adorned with divine horns in the case of the king, the low woolen turban belongs to King Anubanini on the rock relief of Sippur,² or to the king of the stele of Sheikh-han.³ The woolen turban, a human headdress of Gudea the Sumerian, as well as the Amorite Hammurabi, is not found before the time of the Gutti. It may have been introduced by these inhabitants of the eastern

¹ Stele of Tello, *Déc.* pl. V bis, No. 3. *Cat.* No. 21. Fragment of stele, *Rev. d'Assyr.* t. VII, pl. V. Stele of Naram Sin from Susa, *Dél.* t. I, pp. 144-158, pl. X; t. II, pp. 53-55.

² DE MORGAN, *Miss. sc. en Perse*, t. IV, pl. IX.

³ *Ibid.*, t. II, pl. 48.

highlands. It is the headdress of the prisoners of King Anubanini. It may also be an Amorite or Martu headdress.

It is remarkable that the woolen turban seems to replace the horned mitre on the head of many gods at that very moment when the kings of Agade and Ur began to be worshiped as gods. Before them all human beings were bare-headed, or had only a fillet about their head, or a flat cap.¹ Naram Sin the god of Agade assumed the divine horns on his stele of victory. The kings of the Third Ur Dynasty had temples to their names, and were worshiped as gods. But while seated on their throne they wear only the woolen turban.² And so did after them the Moon god of Ur,³ and the stranger Martu, the national god of the Amorites.

The woolen turban is a human headdress of foreign origin, adopted by all in Babylonia after the Guti, worn by foreign gods and by Babylonian kings worshiped as gods, but which never entirely replaced the horned mitre, the traditional emblems of the gods.

The king on the present seal triumphs over his enemy like the Sumerian god Nergal, or the western Amorite god Adad. He is very close to the king of the rocks of Sheih-ḥan, with a turban, or a fillet about his hair, no beard, a loin cloth, or a tight tunic girded about and a hatchet stuck in his belt. Among the few seals⁴ with the same motive, one is inscribed to the name of Hanilû. There was a god Hani and a country of Hani under Hittite influence between Antioch and Carchemish. The scene represents a war goddess like Ishtar⁵ with clubs on her shoulders, and a scimitar and a sheaf of clubs in hand, along with the Sun god and the thunder god. The Hittites had a supreme Sun god, a thunder god, and a war goddess Ishhara. Carchemish worshiped a goddess Halan.

All indications point toward a representation of a war god under growing western or Amorite influence at the time of the Third Ur Dynasty.

Ka ^a*Nannarzu*, scribe, son of *Lulamu*.

Cyl. seal.⁶ Serpentine, 27 x 15 mm. Bagdad, 1890. CBS. 5012.

- 240 The worshiping of a seated god with horned mitre, a beard, a flounced robe, and his hair tied in a loop behind. His characteristic emblems placed on either side seem to be two colossal clubs with five heads, and two serpents whose tails seem to unite to form a thunderbolt over an indistinct crouched

¹ Seal of Ubil-Ishtar, Brit. Mus. No. 89137. KING, *History*, p. 246. *Déc.* pl. XXX, Fig. 5.

² Seals of Ibi-Sin and Gimil-Sin, CBS. 12570, 6141. PBS. XIII Nos. 5, 13, pl. I.

³ Seal of Ur-Engur, Brit. Mus. No. 89125. KING, *History*, p. 246.

⁴ WARD, *Seal Cyl.* Nos. 446 to 450.

⁵ WARD, *ibid.*, No. 464.

⁶ Published by WARD, *ibid.*, No. 447. Cf. *Museum Journal*, 1923, pp. 149-150.

animal, with perhaps a straight line between them. He is approached by a goddess with the same mitre, hair, and flounced robe, who leads by the hand a true Sumerian, shaven and shorn and dressed in a fringed shawl. Both lift their free hand in sign of adoration. There are above a crescent and a sun disk with a star.

The symbols are emblems of the gods, they have been recut on a former inscription. A fragment of one of the seven steles of Gudea¹ from the temple of Ningirsu at Lagash has preserved the picture of a square base, with a line of weapons and emblems, on either side of a stele. The first weapon is the very emblem of the present seal, a colossal club with five heads. The second is a straight club with a stone head. The third is a shaft with a curved blade ending in a lion's head. The place of worship on the earliest Sumerian relief² is a central emblem, weapon, stele or statue, with colossal clubs, poles or ashheras on either side. On the curious seal of a doctor, Ur-lugal edinna,³ the emblem between the two colossal clubs is a whip with two thongs, the top of the handle being adorned with a deer's head. The inscription is an invocation of the god Edin-mugi the shepherd of the divine does or female *lulimu*.

Door posts used to mark the threshold of the shrine,⁴ the entrance of the sacred area. Bronze figures of a kneeling god⁵ driving in a sacred peg⁶ were buried in small brick vaults on either side of the gates.

Certain gods were characterized by a special emblem. The symbol of the war god Nergal is a shaft with a curved blade ending in a lion's head. But outside of their special emblem the gods had many weapons. Lists have been preserved of more than twenty weapons of Ninib⁷ like net, sword, dagger, bow, lasso, shield, several kinds of clubs, with a stone head, with five, seven or fifty heads.

A hero identified with Ninib, the god Ningirsu of Lagash, inhabited the temple of "the fifty." A rampant lion behind his throne, on a seal impression⁸

¹ *Nowv. Fouilles de Tello*, pl. X, No. 1.

² *Déc.* pl. I^{bis}, Fig. 1.

³ *Déc.* pl. XXX^{bis}, Fig. 16 a-b, pp. 301-303, *Edin-mu-gi, sukkal anšū-ama-gán-ša-gin*. Cp. HUSSEY, *Sum. Tab.* No. 37: *sib ama-gán-ša*. The same primitive whip is found on an archaic cyl. seal, *Cat. des Cyl. du Musée du Louvre*, Pl. 63, No. 5, A. 27.

⁴ A clay relief from Nippur shows Enlil armed with club and sword, standing in his shrine. Two rude colossal clubs are moulded on the outside, on either side of the door. CLAY, *Babel*, p. 103. JASTROW, *Bildermappe*, No. 9.

⁵ *Déc.* pl. XXVIII, Nos. 3, 4. *Cat.* No. 146.

⁶ Cf. the kneeling figures of a nude servant or priest shaven and shorn, on the Blau monuments, *Brit. Mus.* Nos. 86260, 86261. KING, *History*, pp. 62, 65, No. 5.

⁷ HINKE, *Boundary Stone*, pp. 81-82.

⁸ *Déc.*, p. 309, Fig. O.

of the time of Gimil-Sin of the Third Ur Dynasty, holds up a club with five heads precisely like the one on our seal. The flying eagle of Lagash is displayed in the field above. The god as usual at that period wears a turban instead of the horned mitre, but his throne raised on a *daïs* is supported by a seated lion. The seal belonged to a scribe, Ur-Enlil, and probably represents a warrior god like Ningirsu, Ninib or Nergal. The clubs with five heads on the present seal may be emblems of Ningirsu.

The club with seven heads¹ belongs to the same mythological cycle of warrior gods.

The lightning fork on a bull is the usual symbol of the storm god, the Sumerian Immer, or the Western Ramman-Adad. But the two serpents of the present emblem have a closer resemblance to the caduceus of Ishtar the war goddess, and may be the emblem of the worshiping goddess, who may be Ishtar, Ninlil, or Ninkarrag, another name of Gula the wife of Ninib. The goddess Bau the wife of Ningirsu has a peaceful character that does not agree with weapons. The special emblems of such goddesses as Lâz or Ereshkigal, the wife of the war and hell god Nergal, or of Shala the wife of the storm god Ramman-Adad are not known. Only Ninlil is represented on early seals as a nude figure standing thunderbolt in hand on a winged dragon vomiting venom.²

Concave cyl. seal.³ Serpentine, 24 x 12 mm. Bagdad, 1890. CBS. 5021.

- 241 Two nude hunters with head in profile, short hair, a beard, a belt, and one of them a loin cloth, lift two lions by legs and tails while stepping on their heads. On the reverse are engraved two emblems, a club or a weapon with a curved blade ending in a lion's head, and a seated dog with a crooked stick on his head.

The two hunters belong to the Akkadian school, while the crooked stick over the seated dog, and the curved weapon are emblems characteristic of the new period of art and history, that followed the invasion of the Gutti and the rising in power of the Amorite race.

Soon after Agade the fresh imagination that had created the first myths died out and was replaced by symbolism and syncretism. The various emblems served more and more to identify a common figure of a seated or standing god, or of several minor gods. They are an image of the composite pantheon, of a very mixed population.

The richest collection of symbols has been preserved on boundary stones of the Cassite and of the following Babylonian dynasties from about B. C.

¹ *Rev. d'Assyr.*, t. VII, pl. III, 2.

² WARD, *Seal Cyl.* Nos. 127, 131-135.

³ Cf. *Museum Journal*, 1923, pp. 151-152.

1300 to 800. The carved reliefs represent gods and goddesses with human features, and all kinds of weapons, accompanied or not by a shrine, or a characteristic animal, or by both. Weapons and figures are symbols of the gods, and have at times their names written upon them.¹

The weapon with a curved blade terminating in a lion's head is a symbol of Nergal of Kutha, god of war, death and pestilence, a king of Hades. The lion is his symbolic animal. A lion's head often very schematic and mistaken for an asp or serpent's head, forms the end of his curved weapon, with tufts of hair behind and along the shaft. The mane of the lion may even develop into the wings of a dragon. The symbolism of the crooked stick and of the seated dog, closely associated with the emblem of Nergal, and belonging to the same mythological cycle, is not so easy to determine.

The dog on the Cassite boundary stones is a symbol of the goddess Gula, whether figuring alone or together with the goddess. Gula is the wife of Ninib a warrior god or *quradu* like Nergal and Shamash. A weapon is their usual emblem. The weapon of Nergal was described above. On the boundary stones it is a bulging club with a lion's head. The same club with a vulture's head is a symbol of another warrior god Zamama. A composite weapon, a round club between two curved blades, is regarded as a symbol of Ninib. A square headed club was the emblem of the Cassite war god Shugamuna. And in former days Shamash rising over mountains was armed with a notched sword. Marduk carries a scimitar, while his emblem is a spear head, and Ishtar a scimitar and a caduceus, while her emblem is an eight pointed star. Ishhara, a Syrian Ishtar, is represented by a scorpion. The dog of Gula is closely associated with those emblems, but not found so far on Cassite monuments with the crooked stick on his head.

In fact the crooked stick belongs to an earlier period, the Martu or Amorite period, to which the Cassite invasion put an end. The crooked stick is a symbol of Martu the patron god of the Amorites. Its origin and use is still a problem. The old Sumerian rulers of the time of the Ur Nina used a shorter stick with a double curve, and formed of several splints bound together by knots of leather or copper. The Martu stick has a long, straight and simple staff on which the crooked piece, often with a cloven end, seems to be fixed by a rivet. It is carried with the curve on high like a shepherd's crook, and such was probably its first use. It is not a throw stick or lagobolon for which its long handle would make it unfit. It was kept in hand, but its curved, hardened perhaps sharpened head would be used for cutting and catching.

Martu the supreme god of the Amorites was a hunter and a warrior. Hunting is carrying war against animals, and the same weapons are used in both

¹ *Dél.*, t. I, Fig. 379. Cf. HINKE, *Boundary Stone*.

cases. The war gods were first hunter gods. The crooked stick seems to have been the primitive weapon of Martu in the original home of the Amorites. He is usually represented holding it in one hand, his foot resting on a deer or an antelope, his head covered with a high foreign mitre, and certified by an inscription as Anu the supreme god of the Amorites.¹ More frequently he has adopted the low woollen turban familiar in Babylonia since Gudea and the Gutti. He wears not the long robe or shawl falling to the ankles but a short loin cloth or tunic girded about and a shawl thrown over the left shoulder and falling in front to the knees. One angle is held up in a folded arm, while his hand presses to his breast his club alone or together with a crooked stick. The other arm is bare and hanging. His hair is short, his beard large, spreading and curled at the end. He is a Semite akin with the earlier Akkadians. His fortune was bound with that of the Amorite race. Whatever was his character in the original home, when implanted in Babylonia he adapted himself to the land and manners, and copied several indigenous gods or was identified with them. He was a new Enlil, a supreme god. In Babylon he was Marduk. His crooked stick developed into a curved scimitar. He wore a long richly embroidered robe, and long hair tied in a loop after the old fashion. He left the woollen turban for a high embroidered mitre adorned with feathers. His sacred animal was the horned crowned serpent dragon, without the wings of Enlil's dragon. In his left he carried the ring and scepter of Shamash.

In Kutha, he was a war and hunting god like Nergal and Ninib. He belonged naturally to their mythological cycle. The curved weapon of Nergal, and the seated dog with the crooked stick are in fact closely associated on several hematite cylinder seals² of the First Dynasty of Babylon. On a limestone seal discovered at Susa³ in the foundations of the temple of Shushinak, a deity holds a crooked stick over the head of a seated dog. The god wears a high foreign mitre with feathers and horns. The seal belongs to a servant of Gula.

The gods of Kutha were Nergal and his wife, a goddess of Hades under various names, Lâz, Lil, Ninbad, Ereshkigal or Allatum. Nergal god of war and death had a twin personality under the names of Lugalgirra and Meslamtae. Next in rank and importance stood Ninib and his wife Gula. All of them were destructive gods, lords of war or hunting armed with many weapons. In his right hand Ninib carries the crooked stick, the *shar-ur*, which becomes the scimitar, *iš miṭṭu*, in the hand of Marduk, and the cutting

¹ *Déc.*, pl. XXX^{bis}, No. 19. DELAPORTE, *Cat. du Musée Guimet*, No. 120. *Cat. de la Biblio. Nat.*, Nos. 256, 257, 448.

² DELAPORTE, *Cat. du Musée Guimet*, Nos. 44, 51, 57. *Cat. de la Biblio. Nat.*, Nos. 278, 281.

³ *Id.*, *Cat. du Musée du Louvre*, S. 523 (AS. 5382).

sword, *namšaru zaqtu*, in the hand of Ishtar. In his left hand he grasped the club, *šar gaš*.

The dog being the well known symbol of Gula, the crooked stick and dog are probably the symbols of Ninib and Gula, emblems of victory and happy hunting. On the Cassite boundary stones the dog of Gula is represented trying to catch a flying bird,¹ while the crooked stick is carved over a fox or jackal.²

The triumph of nude hunters like Gilgamesh over the lion is not to belie this interpretation.

Between the two groups a new emblem, the so-called *libra*, is perhaps a measuring rod, a model or standard.

Cyl. seal.³ Green jade like stone, $23\frac{1}{2} \times 13\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5032.

- 242 The worshiping of a seated goddess with hand extended under the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe, a seat with three feet on one side, and a footstool resting on a ground line. Behind her there is a large caduceus, a round club between two curved blades ending in lions' heads. The shaft seems ornamented with spiral or rope pattern. A smaller club is planted in front. Both are emblems of a war goddess like Ishtar.

The divine attendant with horned mitre and flounced robe leads by the hand the worshiper. The latter is shaven and shorn and wears the fringed shawl and round cap or turban of Gudea. Both adore with their free hand up. Between them stands a small nude figure of a servant or priest(?).

Concave cyl. seal. Serpentine, 25×14 mm. Bagdad, 1889. CBS. 1016.

- 243 The worshiping of a seated god with hand extended holding a small cup below the crescent. He has a horned mitre, a flounced robe, a cubic seat. Behind him stands a nude servant. In front stands the worshiper with bare head and clasped hands. In the rear a worshiping goddess adores with two hands up. She has a horned mitre, and a flounced robe.

Cyl. seal, much worn. Soapstone, $16 \times 8\frac{1}{2}$ mm. MS. Coll. CBS. 14493.

- 244 Fragment of a scene of worship. A shaven and shorn worshiper in fringed shawl is led by the hand. He lifts his free hand up in sign of adoration.

Ur-tum-mal, son of ...ti

¹ Kudurru of Melishipak, face B. Brit. Mus. KING, *Boundary Stones*, pl. XXIX.

² *Ibid.*, pl. XIX, and part II, p. 913, No. 4. KING sees in them the emblems of Nergal and Urta. For a contrary opinion see JASTROW, *Bildermappe*, No. 31.

³ Cf. *Museum Journal*, 1923, pp. 152-154.

Fragment of cyl. seal. Black diorite, $22\frac{1}{2} \times 12$ mm. Nippur, 1890. CBS. 8930.

- 245 The worshipping of a seated goddess, hand extended below the crescent. She has a horned mitre, her hair tied in a loop, a flounced robe, a cubic seat resting on a low *daïs*. The divine attendant, dressed like her but with a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in fringed shawl. Both adore with their free hand up.

<i>Gimil</i> ¹¹ <i>Tu</i>	Gimil-tu
<i>mâr Ma-na</i>	son of Mana

¹¹Tu is perhaps the abbreviated form of Tutu-Marduk.

Concave cyl. seal. Green jade like stone, 21×12 mm. Bagdad, 1889. CBS. 1015.

- 246 The worshipping of a seated goddess with hand extended. She has a horned mitre, her hair tied in a loop, a flounced robe, a cubic seat resting on a low *daïs*. The divine attendant, dressed like her but with a plaited robe, leads by the hand the shaven and shorn worshiper in a plain shawl.

<i>Da-da-ni</i>	Dadani
<i>dumu Ir-ra-ba-tùg</i>	son of Irrabatug

Concave cyl. seal. Black diorite, $27\frac{1}{2} \times 14\frac{1}{2}$ mm. Nippur, 1895. CBS. 14315.

- 247 The worshipping of a seated goddess, hand extended below the crescent. Her mitre, hair, robe and seat as above. The divine attendant, with the same mitre and hair and a plaited shawl covering one shoulder, leads by the hand the bareheaded worshiper in a fringed shawl.

<i>Si-gà...</i>	Siga...
<i>gim I-bi...</i>	servant of Ibi...

Concave cyl. seal. Black diorite, $24\frac{1}{2} \times 12$ mm. Nippur, 1890. CBS. 3792.

- 248 The worshipping of a seated goddess with hand extended below the crescent. She has a flounced robe like the divine attendant, who leads the worshiper by the hand.

Erin-dan, son of *Ur* ^a*Nin-giš-zi-da*.

Cyl. seal. Black diorite, 25×12 mm. Bagdad, 1890. CBS. 5017.

- 249 The worshipping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe and cubic

seat resting on a daïs. The divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>Šu-na engar</i>	Shuna farmer
<i>dumu Ur-mar-sa</i>	son of Urmarsa

Concave cyl. seal. Black diorite, 29 x 16 mm. MS. Coll. CBS. 14514.

- 250 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, and a seat with three legs on one side resting on a daïs. The divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>Ma-an-sum</i>	Mansum
<i>tug-dû</i>	tailor

Concave cyl. seal. Serpentine, 26 x 14 mm. Bagdad, 1889. CBS. 1014.

- 251 The worshiping of a seated goddess with hand extended below the crescent and the sun star. She has the usual horned mitre, hair tied in a loop, flounced robe and cubic seat. The divine attendant, in a plaited robe, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

Nu-ru-um, son of *I-ti-a*

Cyl. seal. Green jade like stone, 16½ x 9 mm. Bagdad, 1889. CBS. 1012.

- 252 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, and a seat with three legs on one side resting on a daïs. The scorpion in front is probably the emblem of Ishhara-Ishtar. The divine attendant, with the same mitre and hair and a plaited shawl covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>Azag aNannar</i>	Azag-Nannar
<i>uku-uš lugal</i>	royal messenger
<i>dumu Lugal-ma-gur-ri</i>	son of Lugal-magurri

There was a patesi of Ur of the same name: Lugalmagurri.

Concave cyl. seal. Serpentine, 27 x 14 mm. Bagdad, 1890. CBS. 5068.

- 253 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, and flounced robe. The

divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>Im-da-a</i>	Imdâ
<i>Ša-ad</i> ^u <i>Sin</i>	Shat-Sin
<i>aššat Im-da-a-a</i>	wife of Imdâ-a

Cyl. seal. Serpentine, 20 x 9 mm. Shatra, 1890. CBS. 8984.

- 254 The worshiping of a seated goddess with one hand extended. She has the usual horned mitre, hair tied in a loop, flounced robe, and cubic seat resting on a dais. Her breasts are carefully marked. The divine attendant with the same mitre and hair leads by the hand a bareheaded, beardless worshiper. Both wear the fringed shawl and adore with their free hand up.

<i>Ur</i> ^a <i>Nin-šubur</i>	Ur-Ninshubur
<i>dumu Ti-ud-bu-šu</i> (?)	son of Tiudbushu(?)
<i>ni-lah</i>	boat man

Concave cyl. seal. Serpentine, 31 x 15½ mm. Nippur, 1891. CBS. 3791.

- 255 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, and cubic seat resting on a dais. Three emblems behind her seem recut over two lines of inscription. They are a squat monkey, a scorpion, a passing bird, perhaps symbols of Aa, Ishhara and Bau. The divine assistant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

Concave cyl. seal. Brown and white diorite, 36½ x 14 mm. Bismâya. CBS. 14334.

- 256 The worshiping of a seated goddess with hand extended below the crescent and a sun disk. Her head has been defaced. She has a flounced robe, and a seat with three legs on one side resting on a dais. In front of her there is an altar of a particular shape, composed of a round vase with a long neck and a slender spout resting on a columnar support.¹ It is a symbol of liquid offerings. The divine assistant, with a flounced robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up. In the rear a second divine attendant inter-

¹ It is the picture of the ideographic writing of drink: *bi*, *kaš*, or of abundance: *he*, REC. 382, 390. The same vase on a support is seen on the seal of Dungi, *Déc.*, p. 308. WARD, *Seal Cyl.* Nos. 51^a, 214, 308, 403, 404; and also on Assyrian scenes of libation.

cedes with two hands up. She has a horned mitre, her hair tied in a loop, and a plaited robe covering one shoulder.

<i>^aNin-šubur</i>	Nin-shubur
<i>sukkal ʔid an-na</i>	pure heavenly messenger
<i>pa-aʔag šu-dú</i>	who wields the brilliant scepter

Concave cyl. seal. Serpentine, 31½ x 19 mm. Bagdad, 1890. CBS. 5027.

- 257 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, a cubic seat and a footstool. A divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the beardless worshiper in a fringed shawl and a low turban. Both adore with their free hand up.

<i>Gimil-ištar</i>	Gimil-Ishtar
<i>dam-qar</i>	banker

Seal impress. on a fragment of black clay envelope of tablet. Nippur. CBS. 7987.

- 258 The worshiping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, cubic seat resting on a daïs. The divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the beardless worshiper in a fringed shawl and a low turban. Both adore with their free hand up.

<i>Ir-ra-ba-ni</i>	Irrabani
<i>mār Išdi-ki-in</i>	son of Isdi-kîn

Concave cyl. seal. Shell, 29 x 15 mm. Bagdad, 1889. CBS. 1009.

- 259 The worshiping of a seated goddess with hand extended below the crescent. She is bareheaded with a fillet tied about her hair(?). She has a flounced robe, and a cubic seat slightly hollowed and with a low back. Behind her a rampant winged dragon with a feather tail is the emblem of Ninlil and Enlil of Nippur. In front of her there are the ampulla and libra. The divine attendant, with horned mitre, hair tied in a loop, but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

Concave cyl. seal. Serpentine, 22 x 12 mm. Bagdad, 1889. CBS. 1007.

- 260 The worshiping of a seated goddess(?) with hand extended. She has a horned mitre, her hair tied in a loop, a flounced robe, a seat built like a temple gate with recesses. The seat has moreover a low curved back, a cushion,

and rests, with her footstool on a *daïs*. Behind her there are a caduceus of Ishtar, a frog or beetle, perhaps a turtle, and in front of her a fishman and a human head.

A worshipping goddess brings a kid as an offering. She has the horned mitre, her hair tied in a loop and a flounced robe. A nude Gilgamesh with head in profile has locked arms with an ithyphallic Eabani. The other emblems are the crescent, the ampulla and libra.

Concave cyl. seal. Limestone, 22 x 10 mm. Bagdad, 1890. CBS. 5039.

- 261 The worshipping of a seated goddess with hand extended below the crescent. She has the usual horned mitre, hair tied in a loop and flounced robe. Her seat is built like a gateway with recesses and has a low curved back. The divine assistant, with the same mitre, hair and robe, leads by the hand the worshiper in a fringed shawl and a low turban. Both adore with their free hand up. There are also an ampulla and libra.

The would-be rays or flames on the shoulder of the goddess are due to the defective texture of the stone.

"Shamash "Aa

Cyl. seal. Limonite, 17 x 9 mm. Bagdad, 1889. CBS. 1013.

- 262 The worshipping of a seated bearded god holding a small vase below the crescent. He has a horned mitre, his hair tied in a loop, a flounced robe, a seat with three legs on one side, resting on a *daïs*. In front of him the shaven and shorn worshiper in a fringed shawl adores with one hand up. In the rear a divine attendant does the same with two hands up. She has the usual horned mitre, hair tied in a loop and a plaited robe.

Lù-ša-lim

Lushalim

dumu Na-mal

son of Namal

Concave cyl. seal. Talcose serpentine, 28 x 14½ mm. Bagdad, 1889. CBS. 1017.

- 263 The worshipping of a seated bearded god, hand extended below the crescent and the sun star. He has a horned mitre, his hair tied in a loop, a flounced robe. His seat with three legs on one side rests on a *daïs*. Behind him there is perhaps the curved weapon of Nergal(?) and in front a rampant lion—of Ninib, Ningirsu(?). The assistant goddess, with the same mitre, and hair, but a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

Lugina, son of Nipadda

Concave cyl. seal. Serpentine, 28 x 15 mm. Shatra, 1891. CBS. 5457.

- 264 The worshiping of a seated bearded god, hand extended below the crescent. He has the usual horned mitre, hair tied in a loop, flounced robe, and cubic seat. In front of him a worshiper in a fringed shawl(?) pours a libation from a cone vase while holding a pail in the other hand.

<i>Dingir-ra-ne</i>	Dingirrane
<i>dumu I-li-en-nam</i>	son of Iliennam
<i>šag(?) E-ra-nu-um</i>	servant(?) of Eranum

Concave cyl. seal. Lapis lazuli, 21 1/2 x 11 mm. Bagdad, 1889. CBS. 1027.

- 265 The worshiping of a seated bearded god, one hand extended below the crescent and a sun disk, while holding a scepter with the other. He has a mitre with four pairs of horns, his hair tied in a loop, a flounced robe, a cubic seat resting on a daïs. In front of him there is a kneeling nude Gilgamesh in front face pressing to his breast a spouting vase. There is moreover a second spouting vase on a stand, and an empty stand. The god is probably Ea, but the effaced inscription gives no clue to his name. The divine assistant, with the same mitre, hair and robe, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up. In the rear two divine assistants do the same with both hands. They have the horned mitre and hair tied in a loop, but the first a flounced, the second only a plaited robe.

The thick stone ridges at both ends of the cylinder, in imitation of the copper plates used to fasten the handle, left a deep impression on many tablets of about Gudea time.

Cyl. seal. Serpentine, 31 1/2 x 13 mm. Bagdad, 1889. CBS. 1010.

- 266 The worshiping of a seated bearded god, with hand extended, holding a small cup. He has a fringed shawl, and a cubic seat. In front of him there is a vase with branches—rather more than a fire altar. The worshiper with fringed robe extends his two hands as if pouring down a grain offering. Behind the god there are an attendant with clasped hands and perhaps a tree.

Seal impress. on a fragment of clay bulla with marks of strings behind. Nippur. CBS. 6731.

- 267 The worshiping of a seated goddess. She has a horned mitre, her hair tied in a loop, a flounced robe, a seat with three legs on one side. A shaven and shorn worshiper is led by the hand into her presence.

<i>Na-ab-ri..</i>	Nabri..
<i>sukkal lugal</i>	royal messenger
<i>dumu d..</i>	son of..

Seal impress. on a fragment of clay tablet, of the Third Ur Dynasty(?). Nippur. CBS. 12536.

- 268 The worshiping of a seated goddess, hand extended below a flying eagle(?). She has the usual horned mitre, hair tied in a loop, flounced robe, cubic seat resting on a daïs. A worshiper in fringed shawl adores with one hand up. Between them there are an ampulla and a libra.

[¹Iš-]ba-ra
....ê-lù
.....

Seal impress. on a fragment of clay bulla with marks of strings at the back. Nippur. CBS. 14260.

- 269 The worshiping of a seated goddess, hand extended below the crescent. She has the usual horned mitre, hair tied in a loop, flounced robe, cubic seat with two cross bars. A divine attendant, with the same mitre and hair but a plaited robe covering one shoulder, leads by the hand the worshiper in turban and fringed shawl. Both adore with their free hand up.

<i>I-bur-i-li-a</i>	Iburilia
<i>mâr Bi-bil-a-a</i>	son of Bibilaa
<i>aṣag-dîm</i>	goldsmith

Concave cyl. seal. Red marble, 23½ x 10 mm. MS. Coll. CBS. 7333.

- 270 The worshiping of a seated goddess, hand extended below the crescent. She has a horned mitre and a flounced robe. In front of her there is a vase or an altar table(?). The divine assistant in plaited robe leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up. On the reverse Eabani fights a rampant lion. Two border lines frame the scene in.

Cyl. seal, much worn. Soapstone, 26 x 13 mm. Jokha, 1890. CBS. 12458.

- 271 Eabani fights a winged dragon with a feather tail.

¹*Dun-gi*¹

Seal impress. on a fragment of tablet envelope. Nippur. CBS. 13353.

- 272 Two nude hunters with head in profile and only a belt attack a rampant lion and a reversed bull. Both have one leg lifted up. A winged dragon with a feather tail seems ready to devour a kneeling nude man with short hair and beard, a belt and a fillet about his head, a symbol of the vanquished enemy.

Cyl. seal. Hematite, 19½ x 9 mm. MS. Coll. CBS. 14496.

¹ King of the 3rd Ur Dynasty. Cf. No. 277.

- 273 A hunter with head in profile steps on the head of a reversed lion. He has a tight hairy tunic with a belt. A second similar figure, with short hair and beard, a belt, a tight tunic with sleeves, kneels down, his head turned away from a rampant devouring lion, his hands extended as if crying for help. There are fishes and a star about him, symbols of regions above and below the earth.

Cyl. seal. Hematite, 19 x 9 mm. Bagdad, 1889. CBS. 1094.

- 274 A nude Gilgamesh in front face steps on the head of a reversed lion. A second symmetrical Gilgamesh steps on the head of a reversed bull. Between them a smaller Gilgamesh holds a spouting vase, over a small kneeling figure, one hand up, perhaps holding a libation vase.

Seal impress. on a fragment of clay bulla. Nippur. CBS. 4007.

- 275 A rampant lion is attacked by a nude Gilgamesh with head in profile, and hair bound by a fillet(?). A small nude figure with one leg lifted up attacks the lion from behind.

Ma-gur-ri, son of *Abu*

- 276 Two shaven and shorn worshipers or temple servants with bare arms and chest and only a shawl girded skirt like about their body, adore with one hand up on either side of a vase with a palm and hanging fruit clusters suggesting vegetation and libation.

Ush, son of *Abu*

The two seal impressions on one clay tablet¹ of the Third Ur Dynasty. Nippur, 1894. CBS. 14251.

¹ Text as follows:

1 *sag sal*; *Úb-dug-ga*, *lugal-ni*; *nig-šam-ma-ni*, 2 *gin aṣag babbar*, *En-lil-lá al-ra-si(g)-gi*, *Uš-ra*, *ni-me-šam*; *giš-dim-ni na-ra-bal*; *Má-gur-ri-e*, *ib-gi-ni*. 1 female servant, Uhdugga, is the owner. Her price, of two silver shekels, which Enlilla has covered, for Ush has been paid. His seal has been passed upon; while Magurri confirms it. Enlillamu, son of Ush, Imtidam farmer, Nandu farmer, Lu-ézana, Ur Immer farmer, Libur, are witnesses. Between them, they will not come over it again. The name of the king has been invoked. Month of Shabat, in the year when the priest of Ninni at Uruk has been elected by presage.

The cylinder seal or kunukku rolled on the soft clay of the contract and closing the deed with the value of a signature, is called here *giš-dim*. The sign *dim* is the picture of a small column with a knob toward the middle on one side. Its meaning is: "standing for, instead of." *Dim*, the measuring rod, the unidentified emblem called *libra*, is first found here with the meaning of seal cylinder. Is by chance the *libra* a picture of a seal cylinder, with a copper mounting? *Kunukku* means both a seal and a bolt. Their material shapes agree. Vertical or horizontal they both closed a door or a deed by rolling or pushing it across.

Cf. LEGRAIN, *Cat. de la Coll. Cugnin*, p. 23, No. 31. *Giš-dim* in GÉNOUILLAC, TSA. 26, f. 1, 1. *Giš-šu-dim* among the wood requisites for boat like oars, poles, pegs, PINCHES, *Amberst Tab.*, No. 66, obv. 3. Seal impression of the time of Gudea, *Déc.*, p. 301, Fig. L.

- 277 Eabani fights with a winged dragon and Gilgamesh(?) lifts one foot over the head of a reversed lion.

<i>^aDungi</i>	Dungi
<i>nita kalag-ga</i>	valiant hero
<i>lugal Uri^{ki} ma</i>	king of Ur
<i>Ur-ki-ùr-ra</i>	Urkiurra
<i>dub-sar</i>	the scribe is
<i>arad-zu</i>	thy servant

Gilgamesh and Eabani are not represented in contest with a winged dragon before the time of the Third Ur Dynasty.¹ This winged dragon has a feather tail like the dragon of Ningishzida on the seal of Gudea,² and differs from the winged dragon with serpent body and tail on the libation vase of the same patesi.³ Both were consecrated to the infernal god Ningishzida. Later on the dragon with the serpent body, scorpion tail and no wings,⁴ was consecrated to Marduk, and considered as a protecting genius, while the adversary of Bêl-Marduk at the time of Assyrian supremacy is usually the winged dragon with the feather tail.

Seal. impress.⁵ on a black clay fragment of a tablet envelope. Nippur. CBS. 14241.

- 277a The worshipping of a seated bearded god with hand extended holding a small vase. He has the usual turban, fringed shawl, seat covered with flounced material and resting on a dais. The divine attendant leads the shaven and shorn worshiper.

Inscription reads: Dungi, valiant hero, King of Ur, Ur-Dumuzi, the judge, is thy servant.—Published by Myhrman, BE. III, No. 14, Pl. IV.

Impress. on a clay tablet. Nippur, CBS. 5136.

- 278 A nude Gilgamesh with head in profile fights with a lion.

<i>A-bu-ni</i>	Abuni
<i>arad ^aEn-lil</i>	servant of Enlil

Seal impress. on a clay fragment of a tablet envelope. Nippur. CBS. 14201.

- 279 A nude Gilgamesh in front face with only a belt about his body, has locked hands with an ithyphallic Eabani. Between them there are a squat monkey

¹ Seal impress. on clay tablet. WARD, *Seal Cyl.* No. 563. *Nouv. Fouilles de Tello*, p. 247.

² *Déc.*, p. 293, Fig. K.

³ *Déc.*, p. 234, 236, pl. XLIV, Fig. 2.

⁴ WARD, *Seal Cyl.* No. 562. HILPRECHT, *Bêl Tempel zu Nippur*, Fig. 56.

⁵ Same seal, No. 271.

and a crescent. A nude Gilgamesh with head in profile steps on the head of a lion which he lifts by leg and tail. There is a fish above, and the ampulla and libra.

Gilgamesh is a servant of several gods, Ea, Sin or Shamash.

"Shamash "Aa

Concave cyl. seal. Hematite, 22½ x 12 mm. MS. Coll. CBS. 14451.

- 280 The worshipping of a crescent on a pole, an emblem of the Moon god. On one side stands the divine assistant adoring with one hand up. She has a horned mitre, her hair tied in a loop, a flounced robe. Behind her a scorpion and a bird are perhaps emblems of Bau and Ninni-Ishtar. On the other side two shaven and shorn worshipers in fringed shawls adore with one hand up.

Seal impress. on a clay tablet¹ of the time of Dungi. Nippur. CBS. 14249.

- 281 The worshipping of a crescent on a pole resting on a passing bird. On either side two shaven and shorn worshipers in fringed shawls adore with one hand up.

Three lines of illegible inscription.

Concave cyl. seal. Serpentine, 20 x 9 mm. Shatra, 1891. CBS. 8988.

- 282 The worshipping of a moon standard. The crescent rests on a long post with a cross bar. The bar supports two crossed humped bulls. Below the bar, two small figures with long hair and short skirts hold up the post. Behind them there are two more small crescents on poles; one is in the hands of a figure like Gilgamesh in profile, with a short skirt. A well known standard of Lagash represented a spread eagle seizing two lions with its talons.² The group was mounted on a shaft held by two deities.

Two divine assistants worship on either side with their hands up. They have the usual horned mitre, hair tied in a loop, and flounced robe. An ithyphallic Eabani fights a rampant lion.

Concave cyl. seal. Black diorite, 26 x 15 mm. Bagdad, 1890. CBS. 5066.

- 283 *"En-lil-rid, son of Ur "Sin*

Seal impression on a clay tablet dated in the 9th year of Gimil-Sin, when the temple of the god Shara of Umma was built. Nippur. CBS. 14250.

¹ The text reads as follows: 90 qa measures of barley, salary of hirelings at 4 qa per head. From Lu-Ninshubur, Ur-Damu has received. Month of Shegurkud. Year of the capture of Simuru.

² *Nouv. Fouilles de Tello*, pl. VIII, Fig. 3, p. 296; pl. X, No. 3, p. 291^c. WARD, *Seal Cyl.* No. 63. Ningirsu on the stele of the vultures holds the same emblem. Cf. the emblem in the hands of Ishtar on the rock relief of Anubani. The standard of Ashur at Khorsabad, BOTTA ET FLANDRIN, *Monu^{ts}*, p. 121, pl. 57, 158.

- 284 The portrait of Ibi-Sin the last king of the Third Ur Dynasty. The scene has only two figures without any divine attendant or accessories. The seated king holds in his extended hand a small two handled vase, a symbol of prayers and perfumes or precious offerings. He has a turban, with locks of hair on the forehead and the neck, no beard, large set eyes, high cheek bones, a curved nose, thin lips and a firm and round chin, of the Sumerian type¹ of Gudea. He wears a necklace and bracelets and a flounced robe covering one shoulder. His seat is covered with three rows of flounced material, with a cross bar between the legs, and rests on a *daïs*.

A bareheaded worshiper, shaven and shorn and wearing a fringed shawl, stands in front with clasped hands. He is probably the owner of the seal, the high priest of Enlil at Nippur, to whom the seal was given by Ibi-Sin.

<i>aI-bi</i> ^u <i>Sin</i>	Ibi-Sin
<i>lugal kalag-ga</i>	the mighty king
<i>lugal Uri</i> ^{ki} <i>ma</i>	the king of Ur
<i>lugal an-ub-da-tab-tab-ba</i>	the king of the four regions of the world
<i>Sag</i> ^a <i>Nannar-zu</i>	to Sag-Nannarzu
<i>sangu</i> ^a <i>En-lil-lá</i>	priest of Enlil
<i>arad-da-ni-ir</i>	his servant
<i>in-na-ba</i>	has given as a present

The seal impressions are on a clay bulla with marks of strings on the back. The sealing secured the binding of a packet. The name of the addressee in cuneiform characters has been added with the stylus:

<i>Ur</i> ^a <i>Šul-pa-è dam-qar</i>	Ur-Shulpae, banker
<i>dumu Erin-da-an</i>	son of Erindan

Clay sealing. Nippur, 1894, W. side of Shatt-en-Nil. CBS. 12570.

- 285 The worshipping of a seated deity with horned mitre and flounced robe by a shaven and shorn worshiper in a fringed shawl, about the time of the Third Ur Dynasty.

<i>Kal-la-mu</i>	Kallamu
<i>pa-te-si</i>	patesi
<i>Aš-nun-na</i> ^{ki} <i>ka</i>	of Ashnunak
<i>Lù</i> ^a <i>En-zu dubsar</i>	Lu-Enzu, the scribe
<i>dumu E-ki-gal-la</i>	son of Ekigalla
<i>arad-zu</i>	is thy servant

Seal impress. on a clay tablet,² a receipt for barley. Nippur. CBS. 14177.

¹ First published in *The Museum Journal*, Dec., 1920, pp. 169-175, Figs. 82, 83. Cp. PBS. XIII, pp. 34-41 and pl. I for a more complete study.

² Published in PBS. XIII, No. 31.

- 286 The worshiping of a seated bearded god, hand extended holding a small cup(?). He has a turban, a fringed shawl, a seat covered with flounced material and resting on a dais. A divine assistant, with horned mitre, hair tied in a loop, a flounced robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>^dDun-gi</i>	Dungi
<i>nita kalag-ga</i>	mighty hero
<i>lugal Uri^{ki}ma</i>	king of Ur
<i>Li-ša-lum</i>	Lishalum
<i>mâr Šu-ni-li</i>	son of Shunili
<i>pa-te-si</i>	patesi of
<i>Marad-da^{ki}</i>	Marad
<i>arad-zu</i>	is thy servant

Marad is the actual Wannet es Sa'dun.

Seal impress. on the clay envelope¹ of a contract tablet. Nippur. CBS. 14193.

- 287 The worshiping of a seated beardless god holding a small cup below the crescent and the sun disk with cross and rays. He has a turban, a fringed shawl, a seat covered with flounced material, and resting on a dais. He wears necklace and bracelet, and is probably a figure of Gimil-Sin of the Third Ur Dynasty. A divine attendant, with horned mitre, hair tied in a loop, a plaited robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

<i>^uGimil^uSin-nu-ur-ma-li-iš-zu</i>	"Gimil-Sin light of his land"
<i>arad Gu-za-na</i>	servant of Guzana

Gimil-Sinnurmatishu, the name of the seal's owner, is an invocation of the deified king of Ur.

Seal impress. on a clay tablet²—a receipt—dated on the first year of Gimil-Sin. Nippur. CBS. 6141.

- 288 The worshiping of a seated bearded god with hand extended holding a small cup below the crescent. He wears the low woolen turban and fringed shawl. His cubic seat with a low back rests on a line of ground. Behind him there is a rampant lion, and in front the ampulla and libra. He is approached by two bearded worshipers in fringed shawls and low turbans.

¹ Cf. PBS. XIII, No. 28.

² Cf. PBS. XIII, No. 13.

They adore with one hand up. The second supports his elbow with his second hand in the attitude of Hammurabi on the Code stele.

Concave cyl. seal. Shell, 23 x 12½ mm. Bagdad, 1890. CBS. 5047.

- 289 The worshiping of a seated bearded god with hand extended holding a cup below the crescent. He has a turban, a fringed shawl, a cubic seat with a low curved back. There is a libra in front. He is approached by two bearded worshipers with turbans and fringed shawls. The first has his hands clasped, the second adores with one hand up. There is an empty cartouche for two lines of inscription.

Concave cyl. seal. Green jade like stone, 20 x 12½ mm. Abu-Hatab. CBS. 14370.

- 290 The worshiping of a seated bearded god with hand extended holding a cup below the crescent. He has a turban, a fringed shawl, a cubic seat with a low back. In front of him there is a three legged table altar, and behind the weapon of Nergal with a curved blade ending in a lion's head. There is a tuft of hair along the shaft. The god is approached by two worshipers in turbans and fringed shawls, the first with hands clasped, the second adoring with one hand up. There are an ampulla and a libra between.

Cyl. seal. Limonite, 19 x 9½ mm. Bagdad, 1891. CBS. 5081.

- 291 The worshiping of a seated bearded god, hand extended holding a cup below the crescent and a sun disk with a cross inscribed. He has a turban, a flounced robe, a seat with a low back and resting on a daïs. He wears necklace and bracelets. A divine attendant, with a mitre adorned with four pair of horns, her hair tied in a loop, necklace, bracelets, flounced robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

.....servant of ^dMartu(?)

Concave cyl. seal. Green jade like stone, 28 x 15 mm. MS. Coll. CBS. 7321.

- 292 The worshiping of a seated bearded god, holding a small cup below the crescent. He has a turban, a fringed shawl, a seat with a low curved back. There is behind him a crescent on a pole with three bars across, an emblem of the Moon god. The divine attendant in horned mitre and plaited robe leads by the hand the worshiper in turban and fringed shawl. Both adore with their free hand up. Between them is a serpent.

Cyl. seal. Serpentine, 16 x 7½ mm. MS. Coll. CBS. 14471.

- 293 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a flounced robe, a seat with three legs on one side. Behind and in front two lines like serpents are probably streams, symbols of the god Ea. An attendant in turban and plaited robe leads by the hand a bearded worshiper in turban and fringed shawl. Both adore with their free hand up. There are a star and an axe in the field.

Cyl. seal. Agalmatolite, 19 x 11 mm. Bagdad, 1889. CBS. 1018.

- 294 The worshiping of a seated bearded god, one hand lifted below the crescent. He has a turban, a fringed robe, a cubic seat. There are a palm tree behind him, an ampulla in front, and a libra between the two worshipers. The first has a turban, a short tunic with a belt after the Amorite style. He adores with one hand up. The second has a turban(?), a flounced robe, and keeps both hands clasped.

Cyl. seal. Soapstone, 16½ x 8½ mm. Shatra, 1891. CBS. 5459.

- 295 The worshiping of a seated bearded god holding a small vase below the crescent. He has a turban and a fringed shawl. His seat is covered with three rows of flounced material after the style of the Third Ur Dynasty. A divine attendant, with horned mitre, hair tied in a loop, a flounced robe, leads by the hand a bearded worshiper with turban and fringed shawl. Both adore with their free hand up. In the rear an ithyphallic Eabani holds up a large club or spear—emblem of Marduk(?).

Cyl. seal. Limonite, 25½ x 14 mm. Bagdad, 1890. CBS. 5006.

- 296 The worshiping of a seated bearded god holding a small vase. He has a turban, a fringed shawl, a seat covered with three rows of flounced material, and a footstool resting on a daïs. A bearded worshiper with turban and fringed shawl stands in front with hands clasped. A divine attendant behind adores with two hands up. She has the usual horned mitre, hair tied in a loop, and flounced robe. In the field there is a weapon of Nergal ending in a lion's head.

Concave cyl. seal. Serpentine, 32 x 18½ mm. Nippur, 1895, jewel jar of grave 135. CBS. 14305.

- 297 The worshiping of a seated bearded god, hand extended below the crescent. He has a turban, a bracelet, a fringed shawl, a seat covered with three rows of flounced material and resting on a brick daïs. In front, a small kneeling Gilgamesh pours a libation out of a round ampulla. A shaven and shorn worshiper in fringed shawl stands up with hands clasped. He wears a necklace as a sign of rank. The divine attendant in the rear adores with two hands up. She has a mitre with four pairs of horns, her hair tied in a loop, a flounced robe. In the field are seen ampulla and libra.

Cyl. seal. Green jade like stone, 28 x 15 mm. Bagdad, 1890. CBS. 5065.

- 298 The worshiping of a seated bearded god, hand extended below the crescent, and a sun star. He has a turban, a fringed shawl, a seat covered with three rows of flounced material, and resting with a footstool on a daïs. Behind him two ithyphallic Eabani have locked hands. A shaven and shorn worshiper in fringed shawl stands up with clasped hands. The divine attendant in the rear adores with two hands up. She has the usual horned mitre, hair tied in a loop and flounced robe.

Concave cyl. seal. Green jadelike stone, 29 x 18 mm. Nippur, 1895, hill X: CBS. 14303.

- 299 The worshiping of a seated bearded god holding a small cup below a crescent and a sun disk with a cross inscribed. He has a turban, a fringed shawl, a seat covered with three rows of flounced material and resting with a footstool on a daïs. A divine attendant, with horned mitre, hair tied in a loop, flounced robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

Nannar-igidu, son of *Lu-dugga*

Cyl. seal. Serpentine, 24½ x 12½ mm. MS. Coll. CBS. 7325.

- 300 The worshiping of a seated bearded god, hand extended below the crescent and the sun disk. He has a turban, a fringed shawl, a seat covered with three rows of flounced material and resting with his footstool on a dais. A bearded worshiper in turban and fringed shawl stands up with clasped hands. He is followed by the usual divine assistant adoring with two hands up.

Nu-šu-ub-tum
aššat Ta-ab-nu-um
^{ki}*Ká-a-i-li*(?)

Nushubtum
wife of Tabnum
of Babylon(?)

Cyl. seal. Lapis lazuli, 25 x 11½ mm. MS. Coll. CBS. 7309.

- 301 The worshiping of a seated bearded god with hand extended holding a small vase. He has a turban and a fringed shawl. Behind him a crescent on a pole rests on a small base. Two worshipers in turbans and fringed shawls stand in front, the first with hands clasped, the second adoring with one hand up.

Cyl. seal, much worn. Hematite, 17½ x 9½ mm. MS. Coll. CBS. 14490.

- 302 The worshiping of a seated god in fringed shawl. A shaven and shorn worshiper adores with one hand up. In the rear a divine attendant does the

same with both hands. She has the usual horned mitre, looped hair and flounced robe.

<i>Lù-dug-ga</i> . .	Ludugga . .
<i>à-bi(l)-li</i> . .	Abili . .
<i>šu-i arad-zu</i>	barber, thy servant

Seal impress. on a fragment of black clay bulla with marks of strings at the back. Nippur. CBS. 14211.

- 303 "The worshipping of a seated bearded god, hand extended holding a cup. He has a turban, a fringed shawl, a seat covered with three rows of flounced material. Two worshippers stand in front with turbans, fringed shawls and pointed beards(?). The first has his hands clasped, the second adores with one hand up. Last of all an Amorite god Martu, a bearded figure with turban and short tunic, carries a crooked stick.

Cyl. seal. Hematite, 19 x 9 mm. Nippur, 1894, jewel jar, hill VIII. CBS. 14349.

- 304 The worshipping of a seated bearded god, holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with three rows of flounced material and resting with his footstool on a brick dais. Behind him the horned dragon with a scorpion tail is a symbol of Marduk. A worshiper with short hair and beard, and a fringed shawl, stands in front with clasped hands. In the rear the usual assistant goddess adores with two hands up. She has horned mitre, hair tied in a loop and flounced robe. Between them there are an ampulla and a libra.

"Shamash "Aa

Cyl. seal. Limonite(?), 22 x 13 mm. Bagdad, 1890. CBS. 5067.

- 305 The worshipping of a seated bearded god with hand lifted below the crescent. He has a turban, a flounced robe, a seat with a low back. In front of him there is a squat monkey. The divine attendant, with horned mitre, hair tied in a loop, a flounced robe covering one shoulder, leads by the hand the shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up.

"Shamash "Aa

Cyl. seal. Alabaster, 23½ x 10 mm. Bagdad, 1889. CBS. 1022.

- 306 The worshipping of a seated goddess with hand extended below the crescent. She has the horned mitre, hair tied in a loop, flounced robe, seat with a low curved back and a footstool. There is a crouched bull behind her. In front a worshiper in turban and fringed shawl stands with clasped hands. In the

rear the divine attendant adores with two hands up. She has the usual horned mitre, hair tied in a loop, and flounced robe. Ampulla and libra in the field.

"Shamash "Aa

Cyl. seal. Hematite, 21 x 12 mm. MS. Coll. CBS. 14488.

- 307 The worshiping of a seated goddess with hand extended below the crescent. She has the horned mitre, her hair tied in a loop, a flounced robe covering one shoulder, a seat with a low curved back and built with recesses like a gateway, and a footstool. There is a passing lion(?) behind her. In front a divine attendant, with the same mitre, hair and robe, leads by the hand a shaven and shorn worshiper in a fringed shawl. Both adore with their free hand up. Ampulla and libra in the field.

"Shamash "Aa

Cyl. seal. Black diorite, 22 x 13 mm. MS. Coll. CBS. 7332.

- 308 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with rows of flounced material, and a footstool. There is a squat monkey in front of him. The worshiper in turban and fringed shawl stands up with clasped hands. The divine attendant in the rear adores with both hands up. She has the usual horned mitre, hair tied in a loop, flounced robe. The ampulla and libra are outlined by four dots.

"Shamash "Aa

Concave cyl. seal. Hematite, 22½ x 10 mm. Bagdad, 1890. CBS. 5045.

- 309 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with rows of flounced material, a footstool. There is a squat monkey in front. Two worshipers in turbans—or short hair and beard(?)—and fringed shawls stand up with clasped hands. There are an ampulla and a libra between them, and four dots for each figure.

"Shamash "Aa

Cyl. seal. Hematite, 17 x 8 mm. MS. Coll. CBS. 14459.

- 310 The worshiping of a seated bearded god holding a small cup. He has a turban, a fringed shawl, a seat covered with rows of flounced material. Two worshipers in turban and fringed shawl stand in front, the first with clasped hands, the second adoring with one hand up. Behind the god a reversed Eabani holds a lance, and two small figures are opposed feet to feet. One is

a bearded worshiper in turban and fringed shawl adoring with one hand up. The second is a bandy legged figure, perhaps a symbol of the vanquished enemy whose knees give way under him. This figure is new and not found before the First Dynasty of Babylon and the Amorite domination.

Concave cyl. seal. Hematite, $18\frac{1}{2} \times 10\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5053.

- 311 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with flounced material, and a footstool, resting on a daïs. In front of him there is a crooked stick of Martu, and behind a passing bird and the weapon of Nergal with curved blade ending in a lion's head. Three lines of hair figure the mane.

The worshiper with short hair and beard(?) and a fringed shawl adores with one hand up. In the rear the usual assistant goddess does the same with both hands. She has the horned mitre, hair tied in a loop, and flounced robe.

Cyl. seal. Hematite, $22 \times 9\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5048.

- 312 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with flounced material, a footstool, resting on a brick daïs. In front of him there are three dots or stars and a small head, and behind a nude Gilgamesh stepping on the head of a reversed lion which he holds by leg and tail. A shaven and shorn worshiper in fringed shawl stands in front of the god with clasped hands. The usual divine attendant in the rear adores with two hands up. She has the horned mitre, hair tied in a loop, flounced robe.

In the field there is a reversed figure of Martu. He has a turban, a short tunic reaching to the knees. One bare arm hangs down, the other half folded presses his club to his breast. There is a squat monkey below.

Cyl. seal. Hematite, $22 \times 11\frac{1}{2}$ mm. MS. Coll. CBS. 14502.

- 313 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with flounced material. There is a squat monkey in front of him. A worshiper with short hair and pointed beard and a fringed shawl stands up with hands clasped.

Šu-ba-ti-ia

Shubatia

arad ^dNin-si-an-na

servant of Ninsianna

Cyl. seal. Lapis lazuli, $13\frac{1}{2} \times 6$ mm. Shatra, 1891. CBS. 5462.

- 314 The worshiping of a seated bearded god holding a small cup below the crescent. He has a turban, a fringed shawl, a seat covered with flounced material. Streams are issuing from his head and lap, a symbol of Ea god of waters(?). A worshiper with short hair and beard(?) and a fringed shawl

stands up with hands clasped. There is perhaps a libra represented by three dots, and a second worshiper on a portion of the seal broken off.

<i>E-gu-um</i>	Egum
<i>mâr Šu-an-na-a-a</i>	son of Shuannâa

Cyl. seal. Chalcedony, 21½ x 12 mm. Bagdad, 1890. CBS. 5044.

- 315 The worshipping of a seated bearded god holding a small cup below the crescent and the sun disk. He has a turban, a fringed shawl, a seat covered with flounced material and a footstool, both resting on a brick daïs. A worshiper, with short hair and beard(?) and a fringed shawl, stands in front with hands clasped. The divine attendant follows, adoring with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe.

¹¹ <i>Sin-gi-im-ra-ni</i>	Singimrani
<i>warad</i> ¹¹ <i>Da-gan(?)</i>	servant of Dagan(?)

Concave cyl. seal. Hematite, 19½ x 9 mm. Abu Ḥabba. CBS. 14375.

- 316 The worshipping of a seated bearded god holding a small cup below the crescent and the sun star. He has a turban, a fringed shawl, a seat covered with flounced material and resting on a daïs. A shaven and shorn worshiper in fringed shawl stands in front with clasped hands. The assistant goddess behind adores with both hands up. She has a horned mitre, her hair tied in a loop, a plaited robe covering one shoulder.

<i>Gal-zuti-ru-um</i>	the chief craftsman
<i>dumu Ga-ma-ma</i>	son of Gamama
<i>arad-ṣu</i>	is thy servant

Tiru the craftsman, and *galzu* an official, are found on tablets¹ of the time of Agade, rolls of the men attached to the temples and palaces. The *galzu* owner of the seal is the worshiper in the attitude of respect of a servant. The assistant goddess is his advocate and private patron. The god is enthroned like a king, and holds the cup symbol of prayers² or libation.

Cyl. seal. Hematite, 24 x 13½ mm. Bagdad, 1889. CBS. 1024

- 317 The worshipping of a seated bearded god holding a small cup below the crescent and the sun disk with cross and rays. He has a turban, a fringed shawl, a seat covered with flounced material and resting on a brick daïs. A squat monkey sits in front of him. A shaven and shorn worshiper in fringed

¹ *Dél.*, t. XIV, p. 65, No. 6; p. 121, No. 88, col. I.

² PBS. vol. XIII, p. 38.

shawl stands up with clasped hands. A divine assistant adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe.

¹¹*Adad* ¹¹*Shamash*(?)

Cyl. seal. Hematite, 21 x 10 mm. Bagdad, 1889. CBS. 1023.

- 318 The worshiping of a seated bearded god, hand extended below the crescent. He has a horned mitre, his hair tied in a loop, a flounced robe, a seat covered with rows of flounced material and resting on a goat fish, a symbol of Ea. In the field above there is a small crouched kid(?) and an undulating line behind may be a serpent, a worm or a stream of rain(?). A bearded divine attendant in front carries a spouting vase with liquid fillets flowing right and left, symbol of libation or gift of water. He has a horned mitre, his hair tied in a loop, and a flounced robe.

The war goddess Ishtar steps forth, one hand lifted under an eight pointed star. She has a horned mitre, her hair tied in a loop, a fringed shawl girded about and opening in front to let pass her bare leg. Her breast is protected by a short tunic or cuirass. She has no weapons, and is here a secondary deity.

Lastly a divine attendant, with horned mitre, hair tied in a loop, and a flounced robe, adores with one hand up. There are an ampulla and a libra in front of her, and behind the curved weapon of Nergal ending in a lion's head.

A worshiper in turban and fringed shawl adores with one hand up.

Concave cyl. seal. Hematite, 18½ x 11 mm. MS. Coll. CBS. 7326.

- 319 The worshiping of a standing deity holding below the crescent a spouting vase from which two fillets are overflowing. She has a horned mitre, her hair tied in a loop, a flounced robe. There is a club in front of her and perhaps a fish along the liquid streams. A worshiper in turban and fringed shawl adores with one hand up. The assistant goddess does the same with both hands. She has the usual horned mitre, hair tied in a loop and flounced robe.

Cyl. seal. Hematite, 18½ x 10 mm. Bagdad, 1889. CBS. 1076.

- 320 The worshiping of a standing deity with one hand extended. She(?) has a plaited robe. Two worshipers in front adore with one hand up.

Cyl. seal, much worn. Black diorite, 19½ x 10 mm. Bagdad, 1890. CBS. 5049.

- 321 The worshiping of a seated bearded god with one hand extended. He has a turban and a fringed shawl. Behind him stands a servant—or worshiper(?)—in short tunic surrounded by fishes and goat fishes(?), a symbol of Ea.

Cyl. seal, much worn. Black diorite, $20\frac{1}{2} \times 8\frac{1}{2}$ mm. MS. Coll. CBS. 14480.

- 322 The worshiping of a seated bearded god, holding a small vase below the crescent. He has a turban, a fringed shawl, a seat covered with flounced material and resting on a daïs. A worshiper with short hair and beard(?) and a fringed shawl adores with one hand up. A divine attendant does the same with both hands. She has the usual horned mitre, hair tied in a loop, and flounced shawl.

E-ta-ra-lum
warad "Mar-tu

Etaralum
servant of Martu

Cyl. seal. Hematite, 23×11 mm. MS. Coll. CBS. 14504.

- 323 The worshiping of a seated bearded god holding a small cup below the crescent and the sun disk with rays and cross. He has a turban, a fringed shawl, a seat covered with flounced material and resting on a brick daïs. In front of him there is a crooked stick and behind him a passing dog, perhaps emblems of Martu and his wife, identified with Ninib and Gula. Shepherd's crook and dog would be the fit emblems of the national gods of the wandering Amorites. The inscription gives probably the name of Martu's wife.

"Mar-tu "A-ba

A worshiper, with short hair and beard and a fringed shawl, stands with clasped hands. A divine attendant behind adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe. Between them there are a squat monkey and a small bandy legged figure with turban and short loin cloth(?) adoring with one hand up.

Aba has been regarded as a Cassite deity.¹ The seated dog with a crooked stick on his head has been studied above² as a symbol of Ninib and Gula.

Cyl. seal.³ Hematite, 22×13 mm. Bagdad, 1890. CBS. 5019.

- 324 A nude kneeling figure with head in profile, short beard and hair bound by a fillet is attacked by a lion and a dragon with wings and feather tail. A second nude figure stands up holding by the legs a wild animal which a kneeling Gilgamesh tosses over his head. Other emblems are a crouched lion, a scorpion, a turtle, a fly, a human head. There is a short inscription.

"Shamash

¹ H. RANKE, *Personal Names*, p. 197. The Hittites knew a goddess Mau, perhaps the same as the Phrygian Ma of Comana. WARD, *Seal Cyl.* p. 259.

² No. 241.

³ *Museum Journal*, 1923, p. 155.

Dragons and lions belong to the mythological cycles of Enlil and Nergal, where they embody adversaries, destructive powers, stormy winds, scorching sun, pestilence and death, the dreary sons of Tiamat. They accompany fighting heroes or infernal gods like Ningishzida, Ninib, Ishtar, Marduk, lords of weapons and battle. In the days of heroic hunting they were the adversaries of Gilgamesh and Eabani. But by degrees the wild beasts of the plain became tame cattle, while the herohunters became servants of greater gods, who enlisted in their service the old adversaries, lions and dragons, turned into symbols of vanquished or even beneficent spirits.

The influence of Elam may have revived the interest in scenes of contest with wild animals. But to Amorite influence at the time of the First Dynasty of Babylon, is due the ever increasing number of emblems on the field.

Seal impression on a clay tablet. Cf. No. 325.

- 324a Two Gilgamesh in front face attack two rampant human headed bisons. Streams of blood flow around the left bison. Two lions attack a rampant ibex. There is a squat monkey between them.

Seal impress. on the envelope of a letter of Ibi-ilum to Gimil-ili before the time of Hammurabi. CBS. 4711, PBS. VII¹, No. 1 and Photo. pl. XCVII.

- 325 The worshipping of Martu, the god of the Amorites. The powerful hero steps forth club in hand, not fighting but at rest, his right arm hanging, his left half folded, pressing to his breast the head of his club. He has a turban, short hair, a large beard spreading and curled at the end, a short tunic girded about and reaching to the knees. A shawl is thrown over one shoulder and is held in the folded arm, one lap hanging in front.

Two seal impressions on a tablet¹ dated in the year when king Rim-Sin occupied the city of Damig-ilishu, about B. C. 1985. Nippur. CBS. 14178.

- 326 The worshipping of a god like Adad, stepping forth thunder fork in hand, his bare leg lifted over a small spouting vase. He wears a horned mitre, his hair tied in a short tail behind, a flounced shawl girded about and opening in front to let pass his bare leg. Two worshipers in turbans and fringed shawls stand up, the first lifting one hand in sign of adoration, the second keeping both hands clasped.

Da-ga-ni-ia

warad Su-mu-a-bu-um

Dagania

servant of Sumuabum

Sumuabum is probably the founder of the First Babylonian Dynasty. The western god Dagan was worshiped in the land centuries before as patron of the kings of Isin, Ishme-Dagan and Idin-Dagan. Whether Dagan himself

¹ Published in PBS. Vol. XIII, No. 54.

is represented on the seal is not clear. It is more likely the thunder god Ramman Adad, in the attitude of Shamash rising notched sword in hand over the mountains. The engraver has changed the weapon into a lightning fork, and the mountains into a spouting vase.

Concave cyl. seal.¹ Serpentine, 20½ x 11 mm. Bagdad, 1889. CBS. 1111.

- 327 The worshiping of a standing goddess, hand extended below the crescent. She has a horned mitre and a flounced robe. In front of her there is a scorpion, symbol of Ishhara. A worshiper in turban and fringed shawl adores with one hand up.

<i>I-bi</i> "Sin	Ibi-Sin
<i>mâr Za-bu-um šarru</i>	son of king Zabum

Zabum is the third king of the First Babylonian Dynasty. He was succeeded by his son Apil-Sin. Ibi-Sin is probably a brother of Apil-Sin. They are hardly identical. *Ibila* (*dumu-uš*), the Sumerian word for son, is translated by *aplu*, *apil* in the Semitic language. *Ibi*, *ibil* is perhaps the Sumero-Akkadian for the Amorite *apil*.

Cyl. seal.² Reddish limestone, 20 x 16 mm. Shatra, 1891. CBS. 8978.

- 328 Two divine attendants adoring with both hands up on either side of the inscription. They have the usual horned mitre, hair tied in a loop and flounced robe.

<i>Ha-am-mu-ra-bi-i</i> [...]	Hammurabi ili
<i>mâr I-ri-ba-am-an</i> ...	son of Iribaman...
<i>warad Ha-am-mu-ra</i> [bi]	servant of Hammurabi

Seal impress. on a fragment of the clay envelope of a letter. There was an address in cuneiform characters: *A-na*... to... . Nippur. CBS. 8040.

- 329 The triumph over the enemy through the protection of Martu and Ishtar. The central figure is probably that of a Babylonian king. His headdress is unfortunately broken off. He has a long beard, his hair tied in a loop, a short tunic, a long fringed shawl opening in front to let pass his bare leg. He pulls by the hair with both hands a female prisoner, handcuffed and writhing for pain. She looks like a war goddess Ishtar but with no mitre nor weapons. She has perhaps a tight cuirass, straps across her chest, a plaited shawl girded about her waist and opening in front to let pass her bare leg. A nude goddess, with head in profile, long tresses, hands to her breasts, stands next to her, to

¹ Published in the *Museum Journal*, March, 1922, p. 66.

² *Ibid.*, pp. 67-69.

exemplify her feminine character. A small figure of a nude running or falling man is perhaps a symbol of defeat.

The war goddess Ishtar steps forth, weapons in hands, her bare leg lifted over a small lion's head. She has in one hand a curved scimitar, and in the other a scepter in shape of a long nail and a ring or necklace, symbols of the royalty she holds and dispenses. Quivers hang on her back with arrows rising over her shoulders and straps crossing over her breast. A tight coat of mail protects her chest and arms to the elbows. She has a many horned mitre, tresses hanging on her shoulders, a four row necklace and bracelets, a plaited shawl girded about her waist and opening in front to let pass her bare leg. She is in front face. A jumping ibex above is a symbol of hunting and graceful energy.

Behind the triumphing king, Martu steps forth, club in hand, together with a crooked stick or scimitar under the same folded arm. His headdress is missing. He has his hair tied in a short tail behind, a long beard, a shawl covering one shoulder over his short tunic.

A small Eabani in front carries a four headed club, perhaps a weapon of the king. The star, and goat or gazelle head, may be a symbol of a western god like Martu or even Tarku.

<i>"Sin-e-ri-ba-[am]</i>	Sin-eribam
<i>mâr "Sin-en-nam</i>	son of Sin-ennam
<i>warad Ma-ni-um</i>	servant of Manium

The beauty of the seal would make of it a worthy jewel for a king like Sineribam of Larsa, successor and son of Sinidinnam. There was a king Mannu-dannu or Manium of Magan¹ at the time of Naram-Sin. and a Man-ana king of Kish.

Concave cyl. seal. Hematite, 24 x 13½ mm. MS. Coll. CBS. 14440.

- 330 Contest between wild animals. Probably a scene of the cycle of Nergal. The triumph over the enemy. Two crossed lions attack two rampant ibexes, one of which is attacked by a third lion. In the register above an ibex is seated in the middle of two crouched lions, a crouched human headed bison, and a half bent figure of a nude man with head turned aside, perhaps a vanquished enemy.²

Concave cyl. seal, partly worked with the burr. Hematite, 24½ x 18 mm. Bagdad, 1890. CBS. 5016.

- 331 Two divine attendants adore with both hands up on either side of the inscription. They have the usual horned mitre, hair tied in a loop, and

¹ KING, *History*, p. 241, No. 2.

² WARD, *Seal Cyl.* Nos. 449-454^o.

flounced robe. They pray for the owner of the seal, a servant of Martu. The god is not represented on the seal. Was he so recently arrived in the land that the artist was at a loss how to figure him? The inscription, a substitute for a figure, insists that he is a supreme god like Anu.

<i>I-li-ip-pa-bir-ša-am</i>	Ili-ippaḥiṣam
<i>mâr Ta-ri-bu-um</i>	son of Taribum
<i>warad Anu</i> ¹ <i>Mar-tu</i> ¹	servant of Anu Martu

Concave cyl. seal. Black diorite, 28½ x 13 mm. Bagdad, 1890. CBS. 5069.

- 332 The worshiping of a seated bearded god holding a scepter and a ring like Shamash on the Code stele. He has a horned mitre, his hair tied in a loop, and a flounced robe covering one shoulder.

⁴*En*

Seal impression on a fragment of clay bulla. Nippur. CBS. 14256.

- 333 The worshiping of a standing god, one bare leg lifted up like Shamash. The divine attendant in flounced robe, adores with both hands up.

<i>...lû-im...ni</i>	Lu-im . . ni
<i>.....šû</i>	son of . . .
<i>arad</i> ⁴ <i>Nin-ib</i>	servant of Ninib

Seal impress. on a clay label with marks of strings at both ends. Nippur. CBS. 14413.

- 334 A worshiper in a fringed shawl, stands up with clasped hands.

<i>Tu-tu</i> ⁴ <i>ki-ág</i> . . .	Marduk ilu ra'im
<i>mâr Ia-ku-un</i> . . .	son of Iakun . .

Seal impress. on a triangular clay bulla² with the string holes at the three corners. Bagdad, Kh² Coll. CBS. 1859.

- 335 A divine assistant in flounced robe.

<i>Šu-ma-a</i>	Shumâ
<i>mâr Da-a-a</i>	son of Dâa

Seal impress. on a fragment of black clay envelope of a tablet. Nippur. CBS. 7978.

¹ Cf. *Cat. de la Coll. Cugnin*, No. 37, p. 27, No. 4.

² The text reads: 6 lû 240 qa kaš la, nig-ka-bal-e, ni-ba. 6 men, 240 pints of drink each, as a bounty, it is bestowed. On *naḫpašû*, bounty, cf. Br. 556-560.

- 336 Two divine assistants adore with both hands up on either side of the inscription. They have the usual horned mitre, hair tied in a loop and flounced robe.

.....
<i>dup sar</i>	scribe
<i>arad ^aImmer</i>	servant of Adad
<i>arad ^aNin-si-an-na</i>	servant of Ninsianna

Seal impress. on a clay bulla with a long inscription. Bagdad. Kh² Coll. CBS. 1239.

- 336a Two divine attendants adore with both hands up on either side of a small front face Gilgamesh holding a spouting vase. They have the usual horned mitre, hair tied in a loop and flounced robe.

<i>Ilu-šu-ba-ni dam-gar</i>	Ilushubani
<i>mâr I-bi ^uNin-šubur</i>	son of Ibi Ninshubur
<i>warad ^uNin-šubur-ra</i>	servant of Ninshubur

Seal impress. on the envelope of a letter of Ilushubani to Lushtamar at the time of Samsuiluna. CBS. 1808, PBS. VII¹, No. 47 and Photo. pl. XCIX.

- 337 Only the inscription is preserved.

<i>^uDa-mu-e-ri-ba-am</i>	Damu-eribam
<i>mâr ^uEn-lil-a-bi</i>	son of Enlil-abī
<i>.....la(?)~ni-šu</i>
<i>.....pa-al-a-bi</i>

Seal impress. on a fragment of a clay tablet envelope. Nippur. CBS. 14252.

- | | | |
|-----|----------------------|--------------|
| 338 | <i>Ib-ku-Ištar</i> | Ibku-Ishtar |
| | <i>mâr A-ab-ba-a</i> | son of Abbaa |

Seal impress. on a fragment of tablet envelope. Nippur. CBS. 7293.

- 339 The worshiping of a standing deity with turban and fringed shawl. The figure on the other side of the inscription, with bare legs and short tunic, is perhaps Martu.

<i>Ab-ni ^uŠamaš</i>	Abni-Shamash
<i>mâr Nu-ur-i-li-šu</i>	son of Nur-ilishu
<i>warad ^uNin-šubur</i>	servant of Ninshubur

Ancient clay cast of a concave cyl. seal. A mould was used, and only one-half of the surface was moulded. The marks of the fingers which pressed the lump of clay into the mould are seen at the back. The inscription seems to have been the important part, and was perhaps preserved on record in the temple archives. Nippur. CBS. 14298.

- 340 Clay model of a cyl. seal with only two lines of inscription. Perhaps this is a record like the precedent cast.

^u Šamaš-šullulu	Shamash-šullulu
mâr ^u Ur-ra-ga-mil	son of Urragamil

Massive clay, 32½ x 16 mm. Nippur. CBS. 6205.

- 341 The worshipping of the nude goddess. She stands in front face on a daïs. She has her head in profile, a lock of hair on the neck, her two hands clasped to her breast. She is a slender figure, rigid as would be a statue, and nude, except for a few lines across her hips, representing a jewel belt more than any loin cloth. The divine attendant in front adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe. In the field, there is a scimitar, the weapon of Marduk and Ishtar, curved like Nergal's weapon, but not ending in a lion's head. The nude goddess of love and fecundity is probably Zirbanit, the wife of Marduk, and not a war goddess like Ishtar, Anunitu or Ulmashitu worshiped in Agade.

A-ḫa-at-aḫ-ḫi	Aḫat-aḫḫi
marat E-ri-ib ^u Sin	daughter of Erib-Sin
amat Aḫ-la-num	servant of Aplanum

Concave cyl. seal. White and violet quartz, 30½ x 13½ mm. Bagdad, Kh² Coll. CBS. 1829.

- 342 The worshipping of Martu, stepping forth club in hand. He has the usual turban, beard, tunic, embroidered shawl covering one shoulder and hanging to the knees. One angle seems to be fastened to the belt by a metal clasp.¹ The Martu dress has much in common with the old Akkadian dress. Only the turban seems to belong to a more recent period. The god holds his club near the round stone head. In the same manner does the Assyrian king Ashurnasirpal, on the famous statue of Nimrud,² hold his scepter club, while

¹ Same clasp on a figure of a fragment of stele about Sargon time, *R. d'Assyriologie*, t. VII, pl. V; on the stele of Naram-Sin, *Dél.* I, pl. X and pp. 144-158. On the rock relief of Anubanini the king has a cuirass, a belt, and a shawl that he wears skirt like round his loins.

² Cf. LAYARD, *Monu^{ts}* I, pl. 25; *Brit. Mus. Guide*, pl. XIII. Same style on stele of Shamshi-Adad, LAYARD, *Monu^{ts}* II, pl. 4; of Asarhaddon, LUSCHAN, *Sendschirli*, I, pp. 11-43.

wielding a curved scimitar in his hanging right. The end of the scepter has a tassel ornament. Martu's right hangs bare and idle with no weapon.

A divine attendant adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe.

An interesting inscription characterizes Martu as the god of stormy dust clouds, who, club in hand, rules the tornadoes of the desert, a new god of storm like Ramman.¹

^a <i>Mar-tu</i>	Martu
<i>dumu an-na</i>	son of Anu
<i>saḫar lum-lum² sīg-gìn³</i>	who stirs up the mighty dust clouds

Concave cyl. seal. Serpentine, 30½ x 16 mm. Nippur, 1891. CBS. 3797.

- 343 The worshiping of a standing deity in flounced robe and with hand extended. Two worshipers or divine attendants stand in front. They wear the same robe. Behind, a little bandy legged figure adores with one hand up. The end of his belt hangs between the legs⁴—or his virile sex(?). A last symbol is formed of two crooked Martu sticks on the back of a dog(?).

Broken cyl. seal. Hematite, 17 x 11 mm. MS. Coll. CBS. 14492.

- 344 The worshiping of symbols and animals. They are, a rampant lion of Nergal or Ishtar, in front of a nude figure of Zirbanit; the caduceus of Ishtar, a round club between two curved blades ending in lions' heads, later also an emblem of Ninib; a crescent and a sun star; lastly two crooked Martu sticks on the back of a crouched antelope or ibex, a symbol of happy hunting, and a small hedgehog.

The divine attendant adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe.

Concave cyl. seal. A piece is broken off. Limestone, 24 x 8½ mm. Nippur, 1891. CBS. 8926.

- 345 Two standing figures facing each other on either side of a crescent on a short pole. The first has a flounced robe and hand extended low. The head is broken off. She is perhaps an assistant goddess. The second has the turban and short tunic of Martu, but no shawl nor weapon. He may be a worshiper. The emblems behind are the caduceus of Ishtar or Ninib, and the crooked Martu sticks on the back of an antelope or ibex crouched on the top of a brick tower with three well marked steps. It seems likely

¹ *Ilu ša meḫie*. Cf. *Mus. Jour.*, 1923, p. 155.

² *Turbu'tu*, Br. 5100.

³ *Meḫū, šāru*.

⁴ So is it for another bandy legged god, the Egyptian Bes.

that the ziggurat¹ supported the colossal emblems, weapons and animals of the gods.

Cyl. seal. Hematite, altering to limonite, 22 x 8 mm. Bagdad, 1889. CBS. 1078.

- 346 The worshiping of Martu stepping forth club in hand. He has the usual turban, large beard, tunic, shawl covering one shoulder. A divine attendant adores with both hands up. She has the horned mitre, hair tied in a loop, and flounced robe. Between them there is a crescent above a seated monkey. Behind Martu, a remarkable three stage ziggurat supports two crooked sticks, emblems of the god. Each stage is decorated with brick recesses or flat pillars² in the best Babylonian style. Other emblems are the hedgehog, the fly, the small bandy legged figure adoring with one hand up.

Concave cyl. seal. Basalt, 26 x 12 mm. Bagdad, 1889. CBS. 1050.

- 347 The worshiping of Martu stepping forth club in hand. He has a turban, beard, short tunic and shawl. A divine attendant adores with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe. Behind the god a servant brings a cone libation vase, and a metal pail with liquid offerings. He is bareheaded—shaven and shorn(?)—and has a short loin cloth embroidered on the side.

Concave cyl. seal. Hematite, 21 x 10 mm. Bagdad, Kh² Coll. CBS. 5451.

- 348 The worshiping of Martu by a divine attendant as above. Behind the god, Gilgamesh in front face holds with both hands a libation vase. There is moreover a crooked stick, the emblem of Martu.

Concave cyl. seal. Hematite, 26 x 11 mm. Bagdad, Kh² Coll. CBS. 5452.

- 349 The worshiping of Martu by a divine attendant as above. Between them there are a crescent, a sun disk with cross and rays, and a figure of Ishtar with horned mitre holding the caduceus. Other emblems are the crooked stick of Martu, and the seated greyhound of Gula(?) with a crooked stick on his head, probably a symbol of Aba the wife of Martu, an eight pointed star, a fly, a hedgehog or turtle, two goat fishes, a hare, and a small human figure in short tunic striking with his axe two human heads—one is reversed—symbol of victory over enemies achieved by the protection of so many gods.

Concave cyl. seal. Hematite, 20½ x 10 mm. Bagdad, 1890. CBS. 5091.

- 350 The worshiping of Martu by a divine attendant as above. Between them there is a sun disk and a crescent on a pole, a tortoise and a fish; and behind,

¹ Cf. *Museum Journal*, 1923, p. 156.

² Cp. the stage tower on the boundary stone of *Marduk-apal-iddina I.* British Mus. RIV², pl. 38. KING, *Boundary Stones*, Pls. XXI–XLII, pp. 24, 29.

the caduceus of Ishtar, the seated greyhound with a crooked stick on his head, the fly, and the little bandy legged man, one hand up crying for mercy.

^a*Lugal-ban-da*

^a*Nin-sun*

Concave cyl. seal. Hematite, 24 x 10½ mm. Bagdad, 1890. CBS. 5031.

- 351 The worshipping of Martu as above, but with the divine assistant standing behind. A long fillet seems to hang from her hair down her back. In front of the god a bearded human worshiper adores with one hand up. He has a conical hat with brim after the Hittite style, his hair tied in a short swallow tail, necklace and bracelets, and a long fringed robe perhaps with short sleeves, and embroidery in front below the girdle. He is probably the owner of the seal.

Concave cyl. seal, with a piece broken off. Hematite, 20½ x 10 mm. Shatra, 1891. CBS. 5468.

- 352 The worshipping of Martu with turban, beard, tunic and shawl, stepping forth club in hand. A worshiper in turban and fringed robe adores with one hand up. There is a bull's head in the field.

Cyl. seal. Onyx—white chalcedony between jasper layers, 23 x 12 mm. Nippur, 1891. CBS. 8923.

- 353 Martu with turban, beard, tunic and shawl, steps forth club in hand.

^a*Nin-šubur*

sukkal-ṣid-an-na

pa-aṣag šu-du

Ninshubur

pure heavenly messenger

who wields the brilliant scepter

Seal impress. on a fragment of clay bulla with marks of string at the back. Nippur, 1889. CBS. 11159.

- 354 The worshipping of Martu as above, by a divine attendant adoring with both hands up. She has the usual horned mitre, hair tied in a loop and flounced robe. There is a spear(?) between them, and behind them a nude Gilgamesh with head in profile, steps on the head of a bull which he lifts up by tail and legs.

...^a*Šamaš-ga-mi-li*

mār Bil-li(?)

warad ^a*Lugal-ban-da*

Shamash-gamili

son of Billi

servant of Lugalbanda

Concave cyl. seal, much worn. Serpentine, 28 x 15 mm. MS. Coll. CBS. 14422.

- 355 The worshipping of Martu as above. He is approached by a human worshiper with turban, beard, and flounced robe, adoring with one hand up, and followed by the divine assistant, who does the same with both hands. She has the usual horned mitre, hair tied in a loop, and flounced robe. Two indistinct lines in the field.

<i>Arad</i> ^a <i>En-lil-lá</i>	Arad-Enlilla
<i>dumu</i> ^a <i>Gir-da-ni</i> (?)	son of Girdani(?)
<i>arad</i> ^a <i>Nin-šubur</i>	servant of Ninshubur

Concave cyl. seal, much worn. Black diorite, 26 x 15 mm. MS. Coll. CBS. 14425.

- 356 The worshipping of an unusual figure, stepping forth like Martu, one arm hanging, the other half folded holding his short shawl, but with no club, turban, nor beard. It is the very picture of the Amorite servant, who usually carries pail and libation vase. Martu was in fact a common name for a servant, before it was applied to the great Amorite god. A worshiper in turban and fringed robe adores with one hand up. A nude figure with short hair and beard, and one hand extended, seems a clumsy representation of Gilgamesh, no longer in contest with animals.

^u*Šamaš* ^u*Aa*

Concave cyl. seal. Hematite, 25 x 12½ mm. MS. Coll. CBS. 14499.

- 357 The worshipping of Martu with turban, beard, tunic and shawl, stepping forth club in hand. The assistant goddess, with horned mitre, hair tied in a loop, and flounced robe, adores with one hand up. The emblems between them are a crescent, a six pointed star, and a squat monkey.

<i>Ka-bi-ia</i>	Kabia
<i>mâr Sa-mu-ma-te</i>	son of Samumate
<i>warad ša</i> ^u <i>Adad</i>	servant of Adad

Concave cyl. seal. Hematite, 23½ x 12 mm. MS. Coll. CBS. 7331.

- 358 The worshipping of Martu by the divine attendant as above. The emblems between are a goat fish, a tortoise, symbols of Ea and his wife(?), and a small human figure in turban and short tunic adoring with one hand up. He is perhaps the owner of the seal. His small stature proves him to be an humble servant of the god.

^a <i>Nin-šubur</i>	Nin-shubur
<i>sukkal-ṛid-an-na</i>	pure heavenly messenger
<i>giš-pa-aṣag šu-du</i>	who wields the brilliant scepter

Concave cyl. seal. Hematite, 26½ x 14 mm. MS. Coll. CBS. 14533.

- 359 The worshiping of Martu by a divine attendant as above. The emblems between are the sun disk, with cross and rays, the crescent, a small nude Gilgamesh in front face holding a spouting conical vase.

<i>^dNin-šubur</i>	Nin-shubur
<i>sukkal-ziid-an-na</i>	pure heavenly messenger

Two small figures opposed feet to feet have been cut in the middle of the inscription: a nude Zirbanit in front face with clasped hands and a jeweled girdle, and a worshiper in turban and embroidered robe, adoring with one hand up.

Concave cyl. seal. Hematite, 26 x 11 mm. MS. Coll. CBS. 14510.

- 360 The worshiping of a Martu like god stepping forth club in hand. He has a conical hat, his hair tied in a swallow tail behind, a beard, a tunic and a shawl. He is approached by the usual divine attendant adoring with both hands up.

<i>Ka-lu-um</i>	Kalum
<i>mâr A-ni-a-hu-ia</i>	son of Aniahuia
<i>warad ša Ra-am</i>	servant of Râm

Or perhaps servant of Sharam. Shara is a Cassite word for god, and there was an older god Shara worshiped at Umma, in Sumer. This Râm or Sharam is probably a Semite.

Concave cyl. seal. Hematite, 20½ x 9 mm. Bagdad, 1890. CBS. 5046.

- 361 The worshiping of Martu with conical hat, beard, tunic and shawl stepping forth club in hand. A bearded worshiper with conical hat and flounced robe, adores with one hand up.

<i>I-din ^uMar-tu</i>	Idin-Martu
<i>mâr Šubatsu ^uMar-tu</i>	son of Shubatsu-Martu
<i>warad ^uMar-tu</i>	servant of Martu

Cyl. seal. Hematite, 20½ x 8 mm. Bagdad, 1890. CBS. 5092.

- 362 The worshiping of Martu with turban, beard, tunic and shawl stepping forth club in hand. The divine assistant with the usual horned mitre, hair tied in a loop, and flounced robe, adores with both hands up. Between them a small nude Gilgamesh in front face holds a conical libation vase.

<i>Tu-tu-ni-šu</i>	Tutunishu
<i>mâr Bu-zi-ia</i>	son of Buzia
<i>warad ^uE-a</i>	servant of Ea

A small bare head in profile engraved in the middle of the last line of the inscription probably represents the owner of the seal, servant of Ea.

Concave cyl. seal. Hematite, 25 x 11½ mm. MS. Coll. CBS. 14507.

- 363 The worshiping of Martu by the divine assistant as above.

<i>Immer</i>	Adad
<i>dumu An-na</i>	son of Anu

Concave cyl. seal. Hematite, 25½ x 10½ mm. Nippur, 1895, vase 1, coffin 243. CBS. 14307.

- 364 The worshiping of a god like Martu in short tunic, but with no beard, shawl nor weapon. He has perhaps a turban or a fillet. A worshiper in conical hat and long robe adores with one hand up.

<i>I-la-bi-mi-na-e-še-du</i>	Ilabi-minaeshedu
<i>arad Immer</i>	servant of Adad

Cyl. seal. A piece is broken off. Hematite, 25 x 8½ mm. Bagdad, 1889. CBS. 1057.

- 365 The worshiping of Martu by the divine assistant, as above, No. 362. The emblems between are the sun disk, the crescent, and a small kneeling figure, perhaps Gilgamesh with the libation vase(?).

<i>Ma-ni Ea</i>	Mani-Ea
<i>mâr En-nam Sin</i>	son of Ennam-Sin
<i>warad Ea u Saḥan¹</i>	servant of Ea and Saḥan

Concave cyl. seal. Hematite, 28½ x 12½ mm. Bagdad, Kh² Coll. CBS. 5454.

- 366 The worshiping of Martu by the divine attendant as above.

<i>Nu-ur-be-li</i>	Nûrbêli
<i>mâr Ur-na-mi-iš</i>	son of Urnamish
<i>warad Šam-zi-na-wi-ir</i>	servant of Shamzinawir

Concave cyl. seal. Hematite, 24½ x 11½ mm. MS. Coll. CBS. 14434.

- 367 The worshiping of Martu by the divine attendant as above. Between them a three pronged lightning fork over a passing bull, is a symbol of the thunder god.

<i>A-bi-i-li</i>	Abi-ili
<i>mâr I-di-da-tum</i>	son of Ididatum
<i>warad Adad</i>	servant of Adad

Concave cyl. seal. Hematite, 27 x 12½ mm. Bagdad, 1890. CBS. 5014.

¹ MEISSNER, SAI. No. 11035. The old king of Ma'er, *An-sir*, is perhaps to be read *il Saḥan* the Serpent god. PBS. Vol. XIII, p. 21, No. 2. Cp. No. 489.

- 368 The worshiping of Martu with a conical hat, by the divine attendant as above. The emblems between are the crescent and the crooked stick.

<i>A-li-wa-aq-rum</i>	Ali-waqrūm
<i>mâr "Sin-ma-gi-ir</i>	son of Sin-magir
<i>warad ili</i>	servant of the god

Concave cyl. seal. Hematite, $26\frac{1}{2} \times 11\frac{1}{2}$ mm. Bagdad, 1892. CBS. 5480.

- 369 The worshiping of a god like Martu, but with no beard and only a short tunic. A worshiper in conical hat and plaited robe, extends one hand perhaps in sign of adoration. Behind the god a worshiper in turban and long robe adores with one hand up. The emblems in the field are a caduceus(?) a squat monkey, a small bandy legged man one hand up.

Concave cyl. seal, much worn. Chromite(?), 24×13 mm. Bagdad, Kh² Coll. CBS. 1110.

- 370 The god Martu with the usual turban, beard, tunic, shawl and club. The emblems are the thunderbolt, and the crescent recut over an older inscription.

<i>E-a-ki-ma-i-li-ia</i>	Eakimailia
<i>mâr Na-bi-mu-um</i>	son of Naḥimūm

Concave cyl. seal. Hematite, $26\frac{1}{2} \times 13$ mm. MS. Coll. CBS. 14438.

- 371 The worshiping of Martu with turban, beard, tunic and shawl stepping forth club in hand, pressed to his breast. The other hanging hand grasps the handle of his scimitar. The usual divine attendant adores with both hands up. Between them there is a goat fish emblem of Ea.

<i>"Sin-mil-la-ni</i>	Sin-millani
<i>mâr Ta-ap-ḫu-u-um</i>	son of Tappūm
<i>warad "Ea</i>	servant of Ea

Concave cyl. seal. Hematite, $29 \times 13\frac{1}{2}$ mm. Shatra, 1891. CBS. 5464.

- 372 The worshiping of Martu by the divine attendant as above, No. 362. The emblems between are the crescent, the sun disk with a six pointed star within, a thunderbolt and a goat fish, symbols of Sin, Shamash, Adad, Ea. Two small figures are opposed head to head. One is a kneeling, bearded man—with turban(?)—his hands clasped in sign of respect. The other is the horned, wingless dragon of Marduk, with a scorpion tail and crouched on a brick daïs.

<i>"Sin-na-di-in-ṣu-mi</i>	Sin-nadinshumi
<i>mâr "Sin-i-din-nam</i>	son of Sin-idinnam
<i>warad "Immer-ra(?)</i>	servant of Immer

Concave cyl. seal. Hematite, 28×14 mm. Bagdad, 1890. CBS. 5010.

- 373 The worshiping of Martu by the divine attendant as above. The emblems between are a squat monkey, and a tortoise or hedgehog. The bearded figure behind with hand extended may be a new god or divine assistant. He has a horned mitre, his hair tied in a swallow tail, a plaited shawl girded about and leaving arms and chest bare. His emblem is perhaps the bee or fly in the field above the small bandy legged man with one hand up.

<i>^aNin-šubur</i>	Nin shubur
<i>sukkal-ḫid-an-na</i>	pure heavenly messenger
<i>pa-aṣag šu-dú</i>	who wields the brilliant scepter

Concave cyl. seal. Hematite, 26½ x 14 mm. Bagdad, 1890. CBS. 5011.

- 374 The worshiping of a god like Martu with conical hat, no beard nor weapon. A beardless worshiper in conical hat and long plaited robe adores with one hand up. A second similar figure, a worshiper or divine attendant, does the same behind the god.

Concave cyl. seal. Ferruginous quartz, 30½ x 14½ mm. Bagdad, 1889. CBS. 1058.

- 375 A god like Martu steps forth club in hand. He has a conical hat, no beard nor shawl, only a short tunic. There is a large caduceus in front of him.

A second god has one bare arm hanging, the other half folded like Martu, but wears a conical hat, his hair tied in a swallow tail behind, and a long fringed embroidered robe. The emblems in front are the crescent and the squat monkey.

A worshiper with conical hat, beard, hair tied in a swallow tail, and a long robe leaving both arms bare(?), adores with one hand up.

Concave cyl. seal. Black limestone(?), 24 x 13½ mm. Bagdad, 1890. CBS. 5025.

- 376 The worshiping of Martu, in tunic and conical hat stepping forth club in hand. A worshiper in long robe and conical hat, adores with one hand up. The emblems between are the sun disk, the crescent, the spear of Marduk.

On the reverse a rampant winged dragon with feather tail attacks a kneeling nude man, one hand up crying for mercy. He is the vanquished enemy. Other emblems are the lightning fork over the crouched bull, the fly, star, tortoise, squat monkey, and small bandy legged man, one hand up.

Cyl. seal. Black diorite, 21½ x 10 mm. Bagdad, 1890. CBS. 5041.

- 377 The worshiping of Martu with turban, beard, tunic and shawl, stepping forth, with both club and scimitar in one hand. He is clearly at rest and seizes his weapons by the middle of the handle. The divine attendant

adores with both hands up. She has the usual horned mitre, hair tied in a loop, and flounced robe.

Concave cyl. seal. Serpentine, 26 x 12 mm. Bagdad, Kh² Coll. CBS. 5455.

- 378 The worshiping of a god in short tunic stepping forth like Martu, but with no beard, shawl nor weapon. His hat is broken off. The divine attendant with horned mitre, hair tied in a loop, and a plaited robe, holds the emblem of the star and crescent on a pole.

On the reverse, a nude Zirbanit in front face, her hands to her breasts, stands up on a small base. A rampant winged dragon with feather tail attacks a nude kneeling man one hand up crying for mercy. Other emblems are the squat monkey and the hedgehog—or turtle.

Concave cyl. seal. Limestone, 24½ x 11½ mm. Shatra, 1891. CBS. 8977.

- 379 The worshiping of a god in short tunic stepping forth like Martu, but with no beard, shawl nor weapon. He has a conical hat with three braids(?) and his hair is tied in a swallow tail. The assistant goddess with horned mitre, hair tied in a loop, and flounced robe, has her bare arm and hand slightly extended. The emblems between are the crescent and turtle—or hedgehog.

On the reverse a nude Zirbanit in front face, her hands to her breasts, her hips barred by three lines, stands up statue like on a daïs. The emblems around are the ampulla and libra, a star, a spear of Marduk, a turtle, a lizard, a seated and a crouched ibex, a squat monkey, a fish, a small bandy legged man with clasped hands.

Concave cyl. seal. Menaccanite, 21½ x 13 mm. Bagdad, 1890. CBS. 5020.

- 380 A god in short tunic stepping forth like Martu, and the nude Zirbanit.

.....*ba-tum*
mâr] *I-bi-iq* "Sin
warad] "Ištar

.....*batum*
 son of Ibiq-Sin
 servant of Ishtar

Broken cyl. seal. Quartz, 23 x 11½ mm. Nippur. CBS. 5128.

- 381 A god in short tunic stepping forth like Martu, but with no shawl nor weapon. A divine attendant with horned mitre, her hair tied in a loop, a plaited robe, has her bare arm slightly extended. The emblems between are the sun disk and the crescent on a pole.

On the reverse a nude Zirbanit in front face, stands up with clasped hands. The emblems around are the ampulla and libra, a squat monkey

and a small nude bandy legged man upside down, with one hand up in sign of adoration.

Concave cyl. seal. Hematite, $18\frac{1}{2} \times 8\frac{1}{2}$ mm. Bagdad, Kh² Coll. CBS. 1099.

- 382 The worshiping of Martu by the divine attendant as above, No. 362. Between them there is a weapon of Nergal with curved blade ending in a lion's head.

On the reverse a nude Zirbanit in front face is engraved upside down.

Concave cyl. seal. Hematite, $16\frac{1}{2} \times 7$ mm. Bagdad, 1889. CBS. 1086.

- 383 The worshiping of Martu as above, No. 362. The divine attendant or worshiper has a conical horned mitre and a fringed embroidered robe. Between them there are a crescent and a squat monkey.

On the reverse a nude Zirbanit in front face stands up with hands clasped, her hips barred by a few lines. Emblems around are the ampulla and libra and the spear of Marduk(?).

Concave cyl. seal, much worn. Hematite, 27×8 mm. Bagdad, 1890. CBS. 5052.

- 384 The worshiping of a god in short tunic stepping forth like Martu, but with no beard, shawl, nor weapon. A worshiper in fringed embroidered robe adores with one hand up. On the reverse there is a nude Zirbanit in front face.

Concave cyl. seal. Hematite, 20×9 mm. Bagdad, 1890. CBS. 5082.

- 385 The worshiping of Martu by the divine attendant as above, No. 362. Between them a nude Zirbanit in front face stands up with her hands to her breasts. There are a sun disk with cross and rays and a crescent above.

Other emblems on the reverse are two crooked sticks of Martu on the back of a crouched antelope or deer, a star, a squat monkey, a large crooked stick.

Concave cyl. seal. Hematite, $23\frac{1}{2} \times 12$ mm. Nippur, 1895, hill X. CBS. 14319.

- 386 The worshiping of a god in short tunic stepping forth like Martu, but without any weapons. The divine attendant with the usual horned mitre, hair tied in a loop, and flounced robe adores with both hands up. Between them there are a flying bird, and a crooked stick of Martu on a crouched ibex.

On the reverse a nude Zirbanit, in front face, with curls of hair on either side, stands up, her hands to her breasts, her hips barred by a few lines. Other emblems are an eight pointed star and a spear of Marduk.

A-ni-ta . . šu

mâr ^uSin-a-ḫa-am-i-din-nam

warad ^uMar-tu

Anita . . šu

son of Sin-aḫam-idinnam

servant of Martu

Concave cyl. seal. Hematite, 26 x 13½ mm. MS. Coll. CBS. 14437.

- 387 The worshipping of Martu stepping forth club in hand. He has a conical braided hat, his hair tied in a swallow tail behind, a beard, a tunic, and a shawl. The usual divine attendant adores with both hands up. Between them there is a sun disk, a crescent, a nude Zirbanit in front face, with her hands to her breasts.

^uSin

^uNin-gal

Concave cyl. seal. Hematite, 21 x 10 mm. Bagdad, 1890. CBS. 5077.

- 388 The worshipping of Martu by the divine attendant as above, No. 362. Between them there are a sun disk, a crescent, a small bareheaded Amorite servant in short loin cloth carrying a pail and libation vase.

On the reverse there are a nude Zirbanit in front face, her hands to her breasts, and a Nergal's weapon.

^aEn-ki

^aDam-gal-nun-na

Concave cyl. seal. Black diorite, 26½ x 12 mm. Babil, 1890. CBS. 8965.

- 389 The worshipping of a god stepping forth like Martu but without any beard or weapon. The usual divine attendant adores with both hands up. Between them there are a crescent on a support, and a nude Zirbanit in front face. Behind the god there are a bareheaded Amorite servant in short loin cloth carrying a crooked stick and a squat monkey.

Concave cyl. seal. Serpentine, 25 x 13½ mm. Bagdad, 1889. CBS. 1069.

- 390 The worshipping of the usual Martu stepping forth club and scimitar in one hand, and of the war goddess Ishtar. She has the scimitar in one hand, and the caduceus in the other, and two quivers full of arrows hanging across her shoulders. She has a horned mitre, her head in front face, a plaited shawl girded about her waist and opening in front to let pass her bare leg lifted on a small crouched lion. Between them there are a goat fish and a turtle.

The usual divine attendant adores with both hands up. In front a small bareheaded Amorite servant with a short loin cloth carries a pail and a libation vase. Other emblems are a fly and a fish or hedgehog.

^a <i>En-ki</i>	Ea
<i>en-gal šal-si-a</i>	great lord of abundant mercy
<i>ki-gar</i> ^a <i>Kur-gal</i>	foundation of the god Kurgal

Concave cyl. seal. Hematite, 23 x 11½ mm. Bagdad, Kh² Coll. CBS. 1118.

- 391 The worshiping of a god in short tunic stepping forth like Martu, club in hand, but with no beard nor shawl. He has a conical braided hat, and his hair tied in a short tail behind. A worshiper—the divine attendant(?)—with conical braided hat, hair tied in a short tail, a plaited robe, stands with arm slightly extended. There is a crescent above.

^a*E-a*
^a*Dam-gal-nun-na*

Concave cyl. seal. Hematite, 23½ x 9½ mm. Bagdad, 1889. CBS. 1087.

- 392 The worshiping of Martu by the divine attendant as above, No. 362. On the reverse a goddess like Ishtar in front face but without any weapons, stands on two crouched animals,¹ the winged dragon and the lion. She has a horned mitre, her hair falling in tresses on her shoulders, a necklace and bracelets, a flounced robe covering one shoulder. One breast is visible and carefully drawn, one arm is extended in sign of welcome. The emblem in the field is a fly or a bee.

^a*Šamaš*
^a*A-a*

Concave cyl. seal. Hematite, 22½ x 10 mm. Bagdad, Kh² Coll. CBS. 5453.

- 393 The worshiping of a bearded god like Nergal or Adad wielding a weapon. A plaited shawl is girded about him and opens in front to let pass his bare leg lifted on a small crouched animal, or a base representing a mountain. A bearded worshiper brings a kid as an offering. He has a turban and a plaited shawl girded about his middle and opening in front. Behind him the usual divine attendant adores with both hands up. An Amorite servant in the rear carries the pail and libation vase. There is a last emblem, an animal, lion or dragon(?).

¹ WARD, *Seal Cyl.* Nos. 135, 135^a, 415, 418^a, 420.

Concave cyl. seal, much worn. Hematite, $21\frac{1}{2} \times 12$ mm. MS. Coll. CBS. 14506.

- 394 A caduceus of Ishtar, and the usual divine attendant with both hands up. Seal impress. on a clay bulla with marks of strings in the upper angles. Nippur. CBS. 8575.

- 395 The worshipping of the usual Martu as above, and of an unfinished figure of Ishtar. She is in front, with a scepter in one hand, and no weapon in the other. Her breasts are carefully drawn. She has a plaited shawl girded about and opening in front to let pass her bare leg lifted on a small lion. A divine attendant adores as usual with both hands up.

<i>Ma-ri</i> "Mar-tu	Mari-Martu
<i>mâr Ib-qu</i> "Adad	son of Ibqu-Adad
<i>warad</i> "Mar-tu	servant of Martu

Concave cyl. seal. Hematite, 29×16 mm. Bagdad, 1889. CBS. 1034.

- 396 The worshipping of a goddess in horned mitre and flounced robe, holding a nail shaped club or scepter. On either side stand a nude Gilgamesh in front face, pressing to his breast a spouting vase, and an ithyphallic Eabani, hands extended as pouring a libation. The usual divine attendant adores with both hands up.

Cyl. seal, much worn. Hematite, 20×11 mm. Bagdad, 1890. CBS. 5040.

- 397 The worshipping of the usual Martu as above, No. 362, and of Ishtar. She holds the scimitar and a finely drawn caduceus. She has a horned mitre, her head in front face, with tresses on either side, a plaited shawl girded about and opening in front to let pass her bare leg lifted on a small lion. Between them there is a crooked stick and behind Martu a half erased worshiper.

<i>Mar-tu</i>	Martu
<i>dumu An-na</i>	son of Anu

Concave cyl. seal. Hematite, $17\frac{1}{2} \times 8\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5093.

- 398 The worshipping of a god like Martu but without any weapons, and of Ishtar. She holds a scimitar, and a colossal caduceus the notched staff of which rests on a small lion. Her bare leg is lifted on the back of the same animal. She has a horned mitre, her hair tied in a loop, a plaited shawl girded about and opening in front, and cross straps over her shoulders. The usual divine attendant adores with both hands up, and a human worshiper in turban and fringed shawl does the same with one hand up.

Concave cyl. seal. Hematite, $21 \times 10\frac{1}{2}$ mm. MS. Coll. CBS. 14436.

- 399 The worshiping of Ishtar holding the scimitar, her bare leg lifted on a crouched lion. The human worshiper has a turban, and a fringed shawl girded about and opening in front to let pass his bare leg below his tunic. The usual divine attendant adores with both hands up.

Broken, concave cyl. seal. Hematite, 27 x 17 mm. MS. Coll. CBS. 14432.

- 400 The worshiping of a god(?), stepping forth like Martu and holding a small vase. He has a turban(?), a short loin cloth and no beard. He is in fact the old Amorite servant usually with pail and libation vase. In front of him there is a squat monkey. The divine attendant in usual attire leads by the hand the worshiper in turban and fringed shawl. Both adore with their free hand up. There is a spear or club in the field.

^u*Samaš*

^u*Aa*

Cyl. seal. Soapstone, 21 x 8½ mm. Shatra, 1891. CBS. 8979.

- 401 The worshiping of a god in short loin cloth, stepping forth like Martu, and holding a small cup. In front of him there is a squat monkey. A divine attendant in flounced robe leads by the hand the worshiper in turban and fringed shawl. Both adore with their free hand up. Other emblems are the ampulla and libra, the caduceus with notched handle, the small bandy legged man with clasped hands.

Broken cyl. seal. Hematite, 20 x 9½ mm. Bagdad, 1890. CBS. 5097.

- 402 The worshiping of Martu stepping forth club in hand. A worshiper with conical hat, hair tied in a tail, and a fringed robe, adores with one hand up. Between them there are a crescent and a squat monkey, and behind a goat fish, a turtle, and a fish.

^a*En-ki*

Ea

^a*Nin-nun-an-na*

Ninnunanna

Concave cyl. seal. Limestone, 28½ x 14 mm. MS. Coll. CBS. 14501.

- 403 The worshiping of a god stepping forth like Shamash perhaps sword in hand(?). He has a horned mitre, his hair tied in a loop, and a plaited shawl girded about and opening in front to let pass his bare leg lifted on a stool. There are a sun disk and a crescent above. A worshiper in turban and fringed shawl adores with one hand up. The usual divine attendant does the same with both hands. There are an ampulla and a libra between them.

^a*En-zu*

Sin

^u ^a*Nin-gal*

and Ningal

Cyl. seal. Hematite, 18 x 7 mm. Babil, 1890. CBS. 8966.

- 404 The worshipping of Shamash notched sword in hand, his bare leg lifted on a low stool. He has a horned mitre, a plaited shawl girded about and opening in front. There are a crescent above, and a sun disk with a cross inside. The usual divine attendant leads by the hand a worshiper in turban and fringed shawl. The symbolic animal behind is a lion—or a dog(?).

"Šamaš

"Aa

Cyl. seal. Hematite, 23 x 12½ mm. Bagdad, 1889. CBS. 1036.

- 405 The worshipping of Shamash as above. He has a horned mitre, his hair tied in a loop, a beard, a plaited shawl girded about and opening in front. Behind him a bareheaded servant with short loin cloth holds a crooked stick of Martu. He stands at a higher level, perhaps on a daīs. A bearded worshiper brings a kid as an offering. He has a turban, and a fringed shawl girded about and opening in front to let pass his bare leg below his short tunic. The usual divine attendant adores with both hands up.

"Šamaš

"Aa

Concave cyl. seal. Hematite, 23½ x 13 mm. MS. Coll. CBS. 7324.

- 406 The worshipping of a god like Shamash, holding a scepter—or spear(?), his bare leg lifted on a seated lion. He has a horned mitre, his hair tied in a swallow tail, a beard, a plaited shawl girded about and opening in front. A small nude bareheaded and kneeling worshiper brings a kid as an offering. The usual divine attendant adores with both hands up. There is a fish behind the god.

A second bearded god holds a crooked stick of Martu. He has a horned mitre, his hair hanging and a flounced robe.

Convex cyl. seal. Lapis lazuli, 22 x 7½ mm. Bagdad, 1889. CBS. 1035.

- 407 The worshipping of Shamash notched sword in hand, his bare leg lifted on a base. There are a star(?) and a squat monkey in front. The usual divine attendant adores with both hands up, and a worshiper brings an antelope(?) as an offering.

Cyl. seal, much worn. Diabase, 26½ x 12½ mm. Nippur, 1891. CBS. 8921.

- 408 The worshipping of Shamash as above. A worshiper in turban and fringed shawl adores with one hand up. A servant in short loin cloth brings a libation vase. There are an ampulla and libra.

"Sin-ra...

Sinra...

Cyl. seal, much worn. Quartz, 19 x 12 mm. Bagdad, 1890. CBS. 5050.

- 409 The worshiping of Shamash as above. Behind him a bareheaded servant in short tunic lifts one hand probably carrying a libation vase. The worshiper in turban and fringed shawl adores with one hand up. The usual assistant goddess does the same with both hands.

Concave cyl. seal. Hematite, 28 x 13 mm. Abu-Hatab. CBS. 14369.

- 410 The worshiping of Shamash as above. The emblems above are the crescent, the sun disk with cross and rays within and a star. The worshiper in turban and fringed shawl adores with one hand up. The usual divine attendant does the same with both hands. A bareheaded servant in short tunic carries a libation vase. Between them there are an ampulla and libra, and on the reverse a squat monkey and a small nude bandy legged man.

Concave cyl. seal. Lapis lazuli, 20 x 11 mm. Nippur, 1891. CBS. 8928.

- 411 The worshiping of Shamash as above. A worshiper brings a kid as an offering. Behind the god, a bareheaded servant in short loin cloth carries the pail and libation vase.

^uŠamaš

^uAa

Seal impress. on a clay bulla with marks of strings. Bagdad, Kh² Coll. CBS. 1638.

- 412 The worshiping of Shamash as above. His hair is tied in a swallow tail behind. The worshiper in turban and fringed shawl adores with one hand up. The usual divine attendant does the same with both hands. The emblems in the field are the three pronged lightning fork of Adad, and the curved weapon of Nergal.

Cyl. seal. Hematite, 16 x 6½ mm. Bagdad, 1890. CBS. 5095.

- 413 The worshiping of Shamash as above. A worshiper brings a goat as an offering. He has a turban, a fringed shawl opening in front to let pass his bare leg below his tunic. The usual divine attendant adores with both hands up.

The emblems in the field are a crescent, a small nude bandy legged man with a belt, one hand up adoring, while carrying a curved weapon in the other; a small nude man with both hands up, crying for mercy, is fixed upside down on the top of a post as a symbol of an overthrown enemy(?). A squat monkey on a post forms his counterpart. They may be standards around the shrine of the god.

Concave cyl. seal. Hematite, 17 x 11½ mm. MS. Coll. CBS. 14439.

- 414 The worshiping of Shamash as above. A worshiper brings a kid as an offering. He has a turban and a fringed shawl opening in front. The usual divine attendant adores with both hands up.

Concave cyl. seal. Hematite, 19 x 9½ mm. Bagdad, 1889. CBS. 1040.

- 415 The worshiping of Shamash as above. The god stands between two worshipers in turbans and fringed shawls, short hair and long beard. The first adores with one hand up, the second keeps both hands clasped. Instead of the usual divine attendant, a female figure—the wife of the owner(?)—adores with both hands up. She has no horned mitre, but only a fillet, her hair tied in a loop, with a streamer down her back, and a fringed, embroidered robe.

A nude Gilgamesh in front face presses to his breast an ampulla, symbol of libation. The thunderbolt of Adad is a last emblem on the reverse.

Concave cyl. seal. Hematite, 18 x 8½ mm. Bagdad, 1890. CBS. 5086.

- 416 The worshiping of Shamash as above. His hair is tied in a swallow tail. There are a crescent above, and a sun disk with cross and rays within. The worshiper in turban and fringed shawl adores with one hand up. The usual divine attendant does the same with both hands.

^u*Šamaš*

^u*Aa*

Concave cyl. seal. Hematite, 21 x 11½ mm. Bagdad, Kh² Coll. CBS. 1117.

- 417 The worshiping of Shamash as above. His hair is tied in a swallow tail. There are a crescent above, and a sun disk with cross and rays within. A bearded worshiper brings a lamb. He has a turban and a fringed shawl opening in front. The usual divine attendant adores with both hands up. The emblems in the field are the turtle, a lizard or fish, a small crouched lion, a nude Gilgamesh fighting a rampant lion.

Broken concave cyl. seal. Hematite, 25 x 14 mm. Bagdad, Kh² Coll., 1889. CBS. 1810.

- 418 The worshiping of Shamash as above. He has a necklace and bracelet. A worshiper in fringed shawl brings a goat. The usual divine attendant adores with both hands up.

Concave cyl. seal, much worn. Hematite, 26½ x 16 mm. Bagdad, 1890. CBS. 5007.

- 419 The worshiping of Shamash as above. He has a necklace. His hair is tied in a swallow tail behind. His leg rests on a three stage pyramid.

A bearded worshiper in turban and fringed shawl brings a kid. The usual divine attendant adores with both hands up. A small bandy legged man has his hands clasped. A bareheaded servant with short embroidered loin cloth carries the pail and libation vase. He stands on a two tiered brick base or ziggurat, and probably represents the priest performing the rites.

Concave cyl. seal. Hematite, 26 x 14½ mm. Nippur, 1889. CBS. 1792.

- 420 The worshiping of Shamash as above and of Martu. Shamash has his hair tied in a swallow tail and his leg resting on a square base. Martu steps forth with his club and scimitar in one hand. The emblems between are the crescent, the sun disk with cross and rays and the fly. The usual divine attendant adores with both hands up. There is a small nude Gilgamesh in front face, with a belt, his hands clasped, and his phallus strongly marked, which is unusual.

"Sin-i-ri-ba-am
mâr "I-šum-ḫa-ṣi-ni
warad "I-šum

Sin-iribam
son of Ishum-ḫazini
servant of Ishum

Concave cyl. seal. Hematite, 25 x 14 mm. Nippur, 1891. CBS. 3795.

- 421 The worshiping of Shamash and Martu as above. Shamash has not his bare leg lifted on a base. The usual divine attendant adores with both hands up. A long fillet hangs down her back. There is a caduceus in the field.

Im-gur-ilu
warad "Nusku

Imgur-ilu
servant of Nusku

Concave cyl. seal. Hematite, 23½ x 12 mm. Bagdad, 1890. CBS. 5022.

- 422 The worshiping of Shamash as above, by the usual worshiper in fringed shawl with one hand up, and the divine attendant adoring with both hands up.

A second god armed with a scimitar is opposed to a lion headed man striking the head of his enemy. The god has a horned mitre, his hair tied in a loop, a beard, a fringed shawl girded about and opening in front to let pass his bare leg. He steps forth like Martu, but has only a scimitar and no club. He is perhaps a figure of Marduk. The lion is the emblem of Nergal, and the lion man has the attitude of Nergal, one hand raised, wielding the scimitar, the other seizing by the hair the head of the vanquished enemy.

Concave cyl. seal. Hematite, 22 x 13½ mm. MS. Coll. CBS. 14433.

- 423 The worshiping of Shamash as above. A worshiper in turban and fringed shawl brings a kid. The usual divine attendant adores with both hands up. Behind the god a bareheaded servant in short embroidered loin cloth carries

the pail and libation vase. He stands above the ground, at the level of the ziggurat on which Shamash rests his leg, as if performing the rites at sun rise.¹

On the reverse there are two figures like Martu and Ishtar but with no symbolic weapons in hand. Martu steps forth, one arm hanging, the other folded, but with no club. Ishtar has the horned mitre, hair tied in a loop, cross straps over the shoulders, plaited shawl girded about, and opening in front to let pass her bare leg resting on a small lion. She carries perhaps an axe on one shoulder. She merely represents the wife of Martu.

Concave cyl. seal. Hematite, $23\frac{1}{2} \times 13\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5013.

- 423a** The worshipping of Shamash stepping forth, notched sword in hand, his bare leg lifted on a conical mount. He has the usual horned mitre, hair tied in a loop and plaited shawl open in front. A bearded worshiper brings a kid as an offering. He has a turban and a fringed shawl open in front. There are a crescent and a sun disk above.

Ishtar in front face steps forth caduceus and scimitar in hands. Her bare leg is lifted on a small crouching lion which she leads by a cord attached to her right hand. She has a horned mitre, quivers and arrows on her shoulders, straps across her breast and a plaited shawl girded about.

Seal impress. on the envelope of a letter from Sin-rîmêni to Lushtamar. The seal reads:

<i>warad "Sin</i>	Arad Sin
<i>mâr An-na-ili</i>	son of Anna-ili
<i>warad "Mar-tu</i>	servant of Martu

At the time of Samsuiluna. CBS. 1805, PBS. VII¹, No. 46 and Photo. pl. XCVIII.

- 424** The great Babylonian gods. Shamash steps forth weapon in hand as above. He is approached by a figure like Martu with a short tunic, a conical hat, a beard, his hair tied in a swallow tail, but no club in hand. Behind him a nude Zirbanit in front face, locks on either side, a few lines across her hips, stands up with hands clasped to her breast.

On the reverse Adad in turban and short tunic wields the lightning fork with one hand, and the crooked scimitar with the other. This might be a figure of Nergal if the lightning fork should prove to be a caduceus. A second figure in turban and short tunic holding the head of a vanquished enemy belongs to the cycle of the same war god of Kutha.

Concave cyl. seal. Hematite, $20\frac{1}{2} \times 9$ mm. Bagdad, 1890. CBS. 5076.

¹ Cf. the bronze model of the Rising Sun, *Šit Šamshi*, where such ritual action is performed by nude servants or priests between two stage towers, about B. C. 1100. Discovered at Susa, *Dél.*, t. XII, pp. 141-151.

- 425 The worshipping of Shamash as above. His hair is tied in a swallow tail. The usual worshiper in turban and fringed shawl adores with one hand up, and the divine attendant does the same with both hands. The emblems between are the crescent, the sun disk with cross and rays, a crooked Martu stick and a libra.

On a former effaced inscription, three emblems have been recut: a libra, a spear of Marduk, and a Nergal's weapon. The curved blade with lion's head and mane looks like a winged dragon with scorpion tail.

Concave cyl. seal. Hematite, 26 x 15 mm. Bagdad, 1889. CBS. 1031.

- 426 The worshipping of Shamash by a bearded worshiper as above. There is a crescent above. A figure like Martu with turban, long beard and short tunic, holds a curved scimitar over a crooked Martu stick.

<i>^aNin-šubur</i>	Ninshubur
<i>sukkal-ṣid-an-na</i>	pure heavenly messenger
<i>pa-aṣag šu-du</i>	who wields the brilliant scepter

Concave cyl. seal. Red and black syenite, 27½ x 15 mm. Bagdad, 1889. CBS. 1038.

- 427 Shamash stepping forth weapon in hand as above.

<i>Ur ^aDa-gan(?)</i>	Ur-Dagan(?)
<i>dumu Lugal-a-ma-ru</i>	son of Lugalamaru
<i>arad ^aNin-si-an-na</i>	servant of Ninsianna

Concave cyl. seal, much worn. Limonite, 26 x 13 mm. Bagdad, 1890. CBS. 5030.

- 428 The worshipping of Shamash stepping forth as above but with scepter and ring in hand. A worshiper in turban and fringed shawl adores with one hand up. A bareheaded, nude(?) servant brings a pail and libation vase. There is a weapon of Nergal in the field.

Convex cyl. seal. Carnelian, 21 x 6½ mm. Bagdad, 1889. CBS. 1033.

- 429 The worshipping of Shamash(?) stepping forth as above but with scepter and ring in hand. The worshiper in turban and fringed shawl adores with one hand up. The divine attendant does the same with both hands. Two small figures behind worship with one hand up, the man in a short tunic or loin cloth, and the woman in a long robe. They are perhaps servants. The emblems in the field are the crescent, the squat monkey, the ampulla and libra.

Concave cyl. seal. Hematite, 23½ x 11 mm. Bagdad, 1889. CBS. 1032.

- 430 The worshiping of a seated bearded god, holding scepter and ring. He has a horned mitre, his hair tied in a loop, a flounced robe covering one shoulder, a seat built like a gate with recesses, and resting together with his footstool on a brick dais. A human headed bison—his emblem(?)—is crouched in the field above. Behind him the divine attendant adores with both hands up. The emblems between are the fly, the ampulla and libra. A bearded worshiper in turban and fringed shawl brings a kid as an offering. His shawl opens in front to let pass his bare leg. A shaven and shorn servant or priest in fringed shawl stands behind with clasped hands.

^d*Lugal-ban-da*

^d*Nin-sun*

Concave cyl. seal. Hematite, 26 x 10 mm. Bagdad, 1890. CBS. 5072.

- 431 The worshiping of a seated god—or goddess(?)—holding scepter and ring. He has a horned mitre, his hair tied in a loop, a flounced robe, his seat built like a gate with recesses. There is a worshiper in front, and the usual divine attendant behind adoring with both hands up. On the reverse Gilgamesh fights with Eabani.

Seal impress. on a clay tag with marks of strings. Bagdad, Kh^a Coll. CBS. 1729.

- 432 The worshiping of a seated goddess holding a palm(?). She has a horned mitre roughly cut with the wheel, a flounced robe(?), a cubic seat with cross bars. A divine attendant(?) with horned mitre(?) and plaited robe brings a kid. There is a star above. A nude Zirbanit with head in profile stands with hands clasped to her breast. A divine attendant with horned mitre and flounced robe adores with one hand up.

Convex cyl. seal. Hematite, 22½ x 8 mm. Bagdad, 1889. CBS. 1080.

- 433 The worshiping of a seated goddess holding a palm. She has a plain robe and a cubic seat roughly cut, and two fishes emblem of a water god on either side. A nude Zirbanit with head in profile and a few lines across her hips, stands with hands clasped to her breast. A god in turban and short tunic steps forth like Martu, but without any club in hand. Between them there is a spear of Marduk below the crescent and sun disk.

Concave cyl. seal. Hematite, 28 x 9½ mm. Bagdad, 1889. CBS. 1083.

- 434 The worshiping of Adad and Shala(?), the storm gods. Adad steps forth with the lightning fork in one hand, the scimitar lifted high in the other. He has a short tunic and his bare leg rests on a crouched bull. A nude Gilgamesh in front face presses to his breast a spouting vase, symbol of rain or libation. Shala steps forth like Ishtar, her bare leg lifted on a low mount.

Her weapon is the nine headed club. She has a horned mitre, her hair tied in a loop, a plaited shawl girded about and opening in front. A worshiper in long robe adores with one hand up. Between them in the field there is a small two handled vase.

Seal impress. on a clay bulla with marks of strings and a short inscription on the reverse. About the time of the 1st Babylonian Dynasty. Nippur. CBS. 11336.

- 435** The worshipping of Adad and Shala(?). Adad steps forth, the lightning fork in one hand, the other hand raised as if wielding the scimitar. He has a horned mitre(?) roughly worked with the burr, his hair tied behind, a beard, a plaited shawl girded about and opening in front, his bare leg lifted on a crouched bull. A worshiper in turban and fringed shawl adores with one hand up, below the crescent.

A bearded god steps forth like Shamash, his bare leg lifted on a low mount. His weapon is the nine headed club. He has a conical hat with dots around, like the headdress of Ishtar on the rock relief of Anubanini king of the Lulubi, his hair tied behind, and a plaited shawl girded about and opening in front. The tasseled ends of the girdle are carefully engraved. The next bearded figure in flounced robe, with hands clasped, wears a round mitre with one pair of horns, below which his hair is tied in heavy mass, after the style of Shamash on the Code stele—or the style of the Assyrian genius guarding the tree of life.

Cyl. seal.¹ Hematite, 21 x 7½ mm. Bagdad, 1890. CBS. 1082.

- 436** The worshipping of a god(?) stepping forth, a five headed club in hand, his leg lifted on a low stool. He has a horned mitre, and a plaited shawl girded about and opening in front. The emblems behind are the crescent, the squat monkey, the small bandy legged man with clasped hands. There are two worshipers in turbans and fringed shawls. The first adores with one hand up, the second keeps both hands clasped. An ampulla and a libra are engraved between them.

"Šamaš

"Aa

Cyl. seal. Hematite, 18 x 9 mm. Bagdad, 1890. CBS. 5083.

- 437** The worshipping of a goddess stepping forth, the seven headed club in hand, her bare leg lifted on a low stool. She has a horned mitre, her hair tied in a loop, a plaited shawl girded about and opening in front. The emblems behind are a crouched ibex, the caduceus with notched handle, and a vase or fly(?).

¹ Published by WARD, *Seal Cyl.* No. 267.

A worshiper in turban and fringed shawl, and hair tied in a loop(?), adores with one hand up. The usual divine attendant stands with both hands clasped.

Cyl. seal. Hematite, $21 \times 8\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5035.

- 438 The worshiping of a deity with horned mitre, holding the seven headed club. The worshiper with both hands extended seems to pour down a seed offering.

Broken cyl. seal. Hematite, 17×11 mm. Shatra, 1891. CBS. 8993.

- 439 Contests with wild animals of the Nergal cycle. A nude kneeling bare-headed man with a tight belt is attacked by a rampant lion and a winged dragon with a feather tail. Three big dots in the field may be a symbol of the Moon god, three small ones may represent a mountain. In a second group a rampant lion attacks an ibex seated on a stumpy support—a mountain(?)

Cyl. seal. Hematite, $21\frac{1}{2} \times 11$ mm. Bagdad, 1890. CBS. 9101.

- 440 Contests with wild animals. A nude kneeling man is attacked by a winged dragon with feather tail. He has a belt, his hair bound by a fillet, his hands lifted crying for mercy. Behind him there is a squat monkey, a seated dog with a crooked stick on his head, emblems of Ninib and Gula(?). Three big dots or stars limit the group.

On the reverse Eabani in front face fights with the lion.

Concave cyl. seal. Hematite, $20\frac{1}{2} \times 11$ mm. Bagdad, Kh² Coll. CBS. 1827.

- 441 Nergal's triumph over his enemy. The war god with a sheaf of seven clubs in one hand, the other hand wielding the scimitar, steps on the leg of his kneeling enemy, who raises his hand crying for mercy. The god has a turban, a short shawl girded about and a tight cuirass with cross straps over his shoulders.

In the field, two crossed lions attack two seated ibexes, and two lions rush on a seated antelope. A good composition full of energy and symmetry.

Concave cyl. seal. Hematite, 20×10 mm. Bagdad, 1889. CBS. 1090.

- 442 The worshiping of two war gods belonging to the cycle of Nergal. The first with a bow and three arrows in one hand, and the scimitar in the other, steps on his prostrate enemy. He has a conical bulging hat, a beard, his hair tied in a loop, a tunic and a short shawl covering one shoulder, after the Amorite style. His enemy, with short hair and beard, struggles with both hands against the ground. A bearded worshiper in turban and fringed shawl adores with one hand up.

The second god wielding a many headed club steps forth like Shamash, his bare leg lifted on a low stool. He has a horned mitre, his hair tied in a loop, a beard, a shawl girded about and opening in front. His club has five top points above four cross bars, and thirteen heads altogether. Below the club there is a strange figure of a fishman. A worshiper, with turban and fringed shawl, no beard and long hair, keeps his hand wide open on his chest.

These are perhaps Nergal and Meslamtae, the war and infernal gods(?).

Concave cyl. seal. Hematite, $21\frac{1}{2} \times 11$ mm. Bagdad, 1889. CBS. 1054.

- 443 The worshiping of Nergal and Martu. Nergal, with a sheaf of five clubs in one hand and wielding the scimitar in the other, steps on his kneeling enemy, who lifts one hand crying for mercy. He has a turban, a beard, a short tunic girded about. The enemy is bareheaded, and has only a belt, perhaps a loin cloth.

A worshiper in turban and short fringed shawl covering one shoulder, brings a kid, tail foremost.

The usual Martu steps forth club and scimitar in hand.

Concave cyl. seal. Hematite, 19×10 mm. Bagdad, 1889. CBS. 1091.

- 444 A rampant winged dragon is attacked by two nude hunters with short clubs or scimitars. There are some more weapons in the field, the sharp dagger of the older Gilgamesh, the spear of Marduk, and the crooked stick of Martu. And also a bird and a scorpion, emblems of Bau and Ishtar.

Cyl. seal. Limestone, $18\frac{1}{2} \times 11$ mm. Bagdad, 1889. CBS. 1101.

- 445 The worshiping of two war and storm gods, Marduk and Adad. Marduk(?) is dressed like Martu, with turban, tunic and short shawl girded about. He has a long beard. But he steps like Nergal over his prostrate enemy, who lifts one hand crying for mercy. In one hand he holds the spear point down ready to kill his enemy, and wields the scimitar with the other. In fact this is Nergal armed with the lance, the emblem of Marduk. The seated dog with a crooked stick on his head is probably an emblem of Ninib Gula and belongs to the same cycle. A bareheaded servant in short tunic or loin cloth brings a metal pail with legs and a libation vase. There is a crescent in the field.

Adad, a lightning fork with notched staff in one hand, an axe or hammer in the other, rides on a composite monster, a winged dragon with two heads and a scorpion tail. One is a lion's head, down and vomiting gift and flames, in the attitude of the older Enlil's dragon. The other, a bull's head, up in the air, as if roaring, is an emblem of the raging storm. The scorpion tail instead of the feather tail is a new motive. Marduk's dragon is a horned wingless squamy serpent walking on four legs. Adad has the fighting attitude of

Nergal or Ishtar, one bare leg lifted on the dragon's neck. He has a horned mitre, his hair tied in a loop, a long beard, a plaited shawl girded about and opening in front. A bearded worshiper in turban and fringed shawl adores with one hand up. There is a star above.

Cyl. seal.¹ Hematite, $24\frac{1}{2} \times 14\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1067.

- 446 The worshiping of Martu, the usual figure, by the divine attendant with both hands up. The latter has a long fillet hanging down her back. Eabani in front face holds with both hands a club or lance.

The reverse has been recut later on with the wheel and has a strange figure of a seated god. He has a bulging hat, a nearly animal like head, a scepter or spear in one hand, an asymmetrical bow in the other, a long robe, and a seat resting on a base. Weapons and hat betray Hittite influence. This is perhaps a figure of Teshub, or of a war goddess, the Syrian Anath. The fillet hanging on the back is seen frequently on Hittite seals.²

Concave cyl. seal. Hematite, $21\frac{1}{2} \times 11$ mm. MS. Coll. CBS. 14469.

- 447 The worshiping of Dagan. The god steps forth holding a large caduceus, a central club between two curved blades over a long notched handle reaching to the ground. He has a turban, a beard, a short embroidered tunic. A worshiper with beard, tunic, but a conical hat of Syro-Hittite style, adores with one hand up. The name of the god is written on both sides of the caduceus, his standard:

"Da-gan

Behind him there are a crescent, a spear of Marduk, a divine attendant with plaited robe and clasped hands, a scorpion of Ishhara and a star.

Cyl. seal. Hematite, 18×8 mm. MS. Coll. CBS. 14467.

- 448 The worshiping of a standing bearded(?) god, in turban, flounced robe, his hair tied behind, and both hands clasped to his breast, holding no scepter nor weapons. A bearded worshiper dressed like him brings a kid as an offering. The symbols between are a bee or fly, a goat fish, a small kneeling figure in short tunic and with clasped hands. Behind the god there are a star, a rampant lion, a winged dragon with a feather tail.

"Nin-si-an-na Ninsianna,

"Kab-ta Kabta.

Kabta, perhaps a Cassite³ god, is mentioned on documents of the First Dynasty of Babylon.

Concave cyl. seal. Hematite, 24×12 mm. Abu-Hatab. CBS. 14374.

¹ Published by WARD, *Seal Cyl.* No. 132. His reproduction has omitted the bull's head.

² WARD, *Seal Cyl.* Nos. 784, 785.

³ H. RANKE, *Personal names*, p. 200, n. 6.

- 449 The worshiping of a god like Martu stepping forth club in hand. He has the usual turban, beard, tunic and short fringed shawl. A worshiper in turban and fringed robe brings a kid as an offering. Behind the god the usual divine attendant adores with both hands up. The emblems in the field are, the crooked stick of Martu perhaps ending in ibex head, the turtle, the bee or fly, the squat monkey.

"Nin-si-an-na Ninsianna,
"Kab-ta Kabta.

Concave cyl. seal. Black basalt, $26\frac{1}{2} \times 15\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1063.

- 450 The worshiping of Martu and of Syro-Hittite hunting and war goddess. Martu is the usual figure stepping forth club in hand. A bearded worshiper with bulging turban, his hair tied in a swallow tail, a fringed robe girded about, adores with one hand up. Behind the god, the divine attendant does the same with both hands. A long fillet hangs down her back. The emblems are the crescent and a squat monkey.

The foreign goddess steps forth crooked stick in hand, her bare leg lifted on a crouched ram. She is perhaps the counterpart of Martu, the goddess Aba(?). Like Ishtar she has a plaited shawl girded about and opening in front. There are straps across her shoulders perhaps over a tight cuirass. Her hair is tied in a swallow tail. Her feather crown or mitre is properly western and Hittite, and is found later on the head of the Assyrian Ishtar, and of the Babylonian kings after the Cassite dynasty, about B. C. 1300.

Concave cyl. seal. Hematite, $27 \times 13\frac{1}{2}$ mm. MS. Coll. CBS. 7323.

- 451 The worshiping of the goddess Ishhara, stepping forth scepter and ring in hand, her bare leg lifted on a low stool. She has the horned mitre, hair tied in a loop, plaited shawl girded about and opening in front, and cross straps over her shoulders. A worshiper in turban and fringed robe adores with one hand up. There is a squat monkey in front, and behind him a bareheaded servant in fringed loin cloth carrying a pail and a libation vase.

Gimil "Iš-ḫa-ra Gimil-Ishhara
warad "Adad servant of Adad.

Cyl. seal. Hematite, 20×12 mm. Bagdad, Kh^a Coll. CBS. 1811.

- 452 The worshiping of a god stepping forth like Martu, but carrying an axe on his shoulder, and a club—or scepter and ring(?)—in his extended hand. The emblems around are the weapon of Nergal, a curved blade with a winged dragon's head and a scorpion tail, and a squat monkey. The usual divine

attendant leads by the hand the worshiper with turban, sharp pointed beard and fringed shawl. Both adore with their free hand up.

Cyl. seal. Hematite, 18 x 8 mm. Bagdad, 1889. CBS. 1081.

- 453 The worshiping of Martu, an unusual figure stepping forth, club in one hand, and a high crooked stick in the other. He has a conical hat, his hair tied in a short tail, a close fitting embroidered tunic or shawl reaching to the knees. A bearded(?) worshiper in fringed robe extends a hand toward the crooked stick. The emblems around are the lightning fork of Adad on a crouched bull, a crescent on a small base, and a spear of Marduk. A second bareheaded, bearded worshiper in fringed shawl stands with clasped hands.

Concave cyl. seal. Hematite, 21 x 8½ mm. Bagdad, 1889. CBS. 1092.

- 454 The worshiping of Martu, stepping forth like Shamash, his bare leg lifted on a low base, but holding the crooked stick. He wears the same conical hat as above, after the style of the god Teshub¹ or the Hittite goddesses. He has a long beard, his hair tied in a short tail, a plaited shawl girded about and opening in front. A bearded worshiper in turban and fringed shawl adores with one hand up. A second worshiper or divine attendant does the same with both hands. She has her hair bound by a fillet and tied in a short tail, and a plaited robe girded about.

Behind the god a small bandy legged man lifts one hand up. The phallus or the end of his belt is seen hanging.

Cyl. seal. Hematite, 18 x 8 mm. Bagdad, 1890. CBS. 5084.

- 455 Adad steps forth, the thunderbolt in one hand, the hammer or scimitar in the other, his bare leg lifted on a crouched bull. He has a conical turban perhaps adorned with a pair of horns, his hair tied in a short tail, a tunic girded about and reaching to the knees. A small nude kneeling figure in front adores with one hand up. On the reverse, two ithyphallic Eabani hold a spear of Marduk on a small base.

Cyl. seal. Hematite, 18 x 7 mm. Bagdad, 1880. CBS. 1119.

- 456 The worshiping of Adad, standing thunderbolt in hand on the back of a passing bull. His bare leg is lifted on the neck of the animal. A rope leads from his hand to the nose of the bull. He has a plaited shawl girded about and opening in front. A bearded worshiper in turban and fringed shawl brings a kid as an offering. A nude Gilgamesh with head in profile holds a spouting vase. A double undulating stream escapes and flows into a small vase on the ground. A large vat like recipient above is perhaps a symbol

¹ WARD, *Seal Cyl.* Nos. 890, 776.

of rain in heaven released by the thunder god. Gilgamesh has the usual long beard, locks of hair, tight belt, and his phallus is carefully drawn.

Concave cyl. seal. Hematite, $20\frac{1}{2} \times 9$ mm. Shatra, 1891. CBS. 8986.

- 457 The worshiping of Adad standing thunderbolt in hand on the back of a passing bull. A rope leads from his hand to the nose of the bull. His second hand seems to press to his chest another weapon. He has a conical hat, perhaps adorned with horns, his hair tied behind and a short tunic.

There is no worshiper but an inscription with his name between the god and the divine attendant who adores with one hand up.

<i>[Um-]mi</i> ^u <i>Dam-ki-na</i>	Ummi Damkina,
<i>mâr I-li-tu-ra-am</i>	son of Ilitram,
<i>warad</i> ^u <i>Adad</i>	servant of Adad.

Concave cyl. seal. Hematite, 25×11 mm. Bagdad, Kh² Coll CBS. 1833.

- 458 The worshiping of the usual Martu stepping forth club in hand by the divine attendant who adores with both hands up. The emblems between are the crescent, the sun disk with cross and rays, and a squat monkey. There is an eight pointed star behind.

On the reverse Adad steps forth, the lightning fork in one hand, and perhaps a club in the other. He has a horned mitre, his hair tied in a short tail, a plaited shawl girded about and opening in front to let pass his bare leg below his tunic.

Concave cyl. seal. Hematite, $23\frac{1}{2} \times 12\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1047.

- 459 The worshiping of Adad standing on a passing humped bull, his thunderbolt in one hand, his other hand folded across his breast, his bare leg lifted on the animal's neck. He has the horned mitre, a beard, his hair tied in a short tail, a plaited shawl girded about and opening in front, with cross strap over his shoulders. A bearded worshiper brings a kid as an offering. He has a conical hat, his hair tied behind and a flounced robe. The owner is a Cassite lady.

<i>Ši-ma-ḥa-ti</i>	Shimahati,
<i>mârat</i> ^u <i>Šu-bu-la-ba-la-ti</i>	daughter of Shubula-balati,
<i>amat</i> ^u <i>Adad</i>	servant of Adad
<i>u</i> ^u <i>Šala</i>	and of Shala.

Convex cyl. seal. Green jade like stone, $26\frac{1}{2} \times 12$ mm. Bagdad, 1890. CBS. 5071.

- 460 Adad and Martu. Adad steps forth, thunderbolt in hand, his bare leg lifted over a crouched bull. He has the usual horned mitre, beard, hair tied in a loop or tail, flounced shawl girded about and opening in front. An opposite Martu steps forth club in hand. He has a conical hat, a short plaited tunic girded about, and no beard nor shawl. The emblems in the field are the crescent, libra, ampulla, squat monkey, Nergal's curved weapon and two small nude bandy legged men opposed head to head, and representing the enemies, one hand up crying for mercy.

Concave cyl. seal. Limestone, 26 x 11 mm. Bagdad, 1890. CBS. 5078.

- 461 The worshipping of a bearded Amorite god stepping forth with a scimitar in one hand, and a bow hung over his shoulder. He has a bulging conical hat, his hair tied in a swallow tail, a short fringed tunic girded about his middle. The usual divine attendant adores with both hands up. A bearded worshiper in turban and fringed shawl does the same with one hand up. In front of him a beardless servant or priest, with a tight fringed tunic girded about, stands on a daïs, pail and libation vase in hand, ready to perform the rites. He has a strange headdress, a low turban, or a wig with a short tail hanging over the forehead.

Concave cyl. seal. Hematite, 22 x 10 mm. Bagdad, 1889. CBS. 1064.

- 462 Two Amorite figures(?). The first in short tunic and turban steps forth, a long pole—the spear of Marduk(?)—in hand. The second in a long robe and turban stands up with no weapon in hand, one arm hanging, the other half folded. There are two flying birds behind them.

Cyl. seal. Hematite, 14 x 6 mm. Bagdad, 1890. CBS. 5054.

- 463 The worshipping of Marduk, standing up, scimitar in hand, one foot lifted on his crouched dragon. The animal has a horned crown and a tress of hair. The god has a horned mitre, a beard, his hair tied in a swallow tail, a flounced robe covering one shoulder. The emblems around are his spear, a seven dot star or sun, a six pointed star. A worshiper in turban, fringed shawl, his hair tied in a short tail, adores with one hand up. The divine attendant does the same with both hands. Behind the god a priestly attendant—perhaps a figure of Nabû—stands with clasped hands. He has a turban, a beard, his hair tied behind, a flounced robe. There are a libra and an ampulla in the field.

Concave cyl. seal. Hematite, 23½ x 10 mm. Bagdad, 1890. CBS. 5079.

- 464 The worshipping of Marduk standing up scimitar in hand. He has a conical horned mitre, his hair tied in a short tail, a beard, a fringed shawl. The emblems in front are the crescent, the sun disk, and Nergal's weapon with a

winged dragon's head. A worshiper in turban and fringed shawl adores with one hand up.

<i>Tu-ub-du-um</i>	Tubdum,
<i>mâr Ar-di-a</i>	son of Ardia,
<i>warad</i> ¹ <i>Ki-ti-tum</i> ¹	servant of Kititum.

Concave cyl. seal. Hematite, 21 x 10 mm. Bagdad, 1889. CBS. 1093.

- 465 The worshiping of Marduk and Zirbanit. Marduk is a standing figure in a long plaited robe, one arm hanging, the other folded to his breast, in the attitude of Martu, but dressed in a Babylonian robe. He has a horned mitre and his hair tied in a loop. His emblem, the lance, stands in the field in front. The nude Zirbanit with head in profile, stands opposite, her hands clasped to her breast. She is the love servant of the god. The usual divine attendant adores with one hand up. She has a plaited robe.

Cyl. seal. Hematite, 17 x 7 mm. Shatra, 1891. CBS. 5461.

- 466 The worshiping of Marduk standing up, a long lance in one hand, his other arm folded to his breast. He has a horned mitre and a flounced robe. A bearded worshiper in turban and flounced robe adores with one hand up. Between them a small nude Zirbanit with head in profile stands up with hands clasped to her breast.

Concave cyl. seal. Hematite, 29 x 11½ mm. Bagdad, 1889. CBS. 1059.

- 467 Marduk in flounced robe and scimitar in hand is approached by a worshiper with both hands extended.

Broken cyl. seal. Blue paste, 26 x 13 mm. Nippur, 1891. CBS. 8932.

- 468 A god(?) in turban and flounced robe stands between two worshipers in fringed shawls, both adoring with one hand up. Two servants in turban and fringed shawl hold up the lance of Marduk(?)—or a crescent on a pole(?). The last figure in turban(?) and flounced robe, is perhaps the divine attendant.

Cyl. seal. The copper wire mounting is still within. Hematite, 13 x 6 mm. CBS. 5131.

- 469 A deity in flounced robe and horned mitre stands up holding a club. There is a spear of Marduk in the field. The worshiper in turban and flounced robe adores with one hand up.

¹*Šamaš*
¹*Aa*

Concave cyl. seal. Hematite, 25½ x 10 mm. Bagdad, 1890. CBS. 5033.

¹ H. RANKE, *Personal Names*, p. 201, No. 2. Perhaps ¹*Wa-ti-tum*.

- 470 The worshiping of a standing god, with hand extended low. He has a horned mitre and a fringed robe. The emblems behind him are the spear of Marduk and the thunderbolt of Adad, and in front a star and a bee or fly. Two worshipers in turban and fringed shawls have, the first, one hand up in sign of adoration, the second both hands clasped. Between them there are an ampulla and a libra.

On the reverse a seated, bearded(?) god holds a scepter. He has a horned mitre, his hair tied in a loop, a flounced robe, a seat slightly hollow with a curved back, built like a gate with recesses, and resting on a brick dais. There is a club in the field behind. The god is probably Shamash.

Cyl. seal. Hematite, 13 x 7 mm. Bagdad, 1890. CBS. 5098.

- 471 The worshiping of a standing bearded god, with hand extended low and touching the muzzle of a seated gazelle or antelope. He has a horned mitre, his hair tied in a loop, a flounced robe. He is a god of hunting like Ninib. The emblems around are a large caduceus with notched handle, symbol of Ishtar and Ninib, a crescent on a short support, and a sun disk with cross and rays.

A bearded worshiper in turban and flounced robe brings a kid as an offering. The usual divine attendant adores with one hand up. The emblems in front of her are the ampulla and libra and a human head of a servant or enemy; and behind her a star over a fox or jackal, the rare emblem of Gula the companion wife of Ninib.

On the reverse Eabani and Gilgamesh in front face and ithyphallic hold the lance of Marduk over a crouched animal, probably the horned wingless dragon.

Cyl. seal. Limestone, 30 x 16½ mm. Nippur, 1891. CBS. 3789.

- 472 The worshiping of a standing bearded god with hands clasped. He has his hair tied in a loop and a flounced robe. The emblem behind is a Nergal's weapon with a lion's head. A worshiper in short tunic adores with one hand up.

Cyl. seal. Hematite, 15 x 6 mm. Babil, 1890. CBS. 8967.

- 473 The worshiping of a god in turban and short tunic stepping forth like Martu, one arm hanging, the other folded to his breast. The emblems in front are the crescent and the crooked Martu stick. The usual divine attendant adores with one hand up.

"Nabû bēl rabû ilu...

Nabû, great lord...

igi-bar mu...

looking...

iš-ru....

has given...

tuk-ma....

prayers(?)...

Cyl. seal. Black basalt, 27½ x 12 mm. MS. Coll. CBS. 14511.

- 474 The worshiping of a god in short tunic stepping forth like Martu, one arm hanging.

^a <i>Na-bu</i>	Nabû,
<i>en-gi-li</i>	the lord collecting
<i>me an-ki ūr-ūr</i> ¹	all decrees in heaven and earth.

Broken concave cyl. seal. Menaccanite, 24½ x 11 mm. Babil, 1890. CBS. 8968.

- 475 The worshiping of a bearded god in turban and plaited robe, holding the crooked Martu stick in hand. In front of him a bearded god steps forth like Shamash, notched sword in hand. He has the horned mitre, his hair tied in a loop, a plaited shawl girded about and opening in front. Between them there is a fly or bee. A nude Zirbanit with head in profile adores with one hand up. There are a libra, a turtle and a small bandy legged man with one hand up.

Concave cyl. seal. Hematite, 18½ x 7½ mm. Bagdad, 1890. CBS. 5094.

- 476 The worshiping of a standing bearded god with hand extended low, stepping forth like Shamash but without any weapon. He has a horned mitre, his hair tied in a tail, a plaited shawl. The emblems in front are the sun disk, the crescent and a squat monkey. A bearded worshiper adores with one hand up. He has a turban, his hair tied in a short tail, a plaited robe. A bearded deity stands up one arm hanging, the other folded to his breast. He has a horned mitre, a plaited shawl, his hair tied behind. Between them there are an ampulla and a libra.

Two small figures behind copy their attitude. The first in turban and short tunic adores with one hand up. The second with turban, and a shawl covering one shoulder, one arm hanging, the other folded to his breast is a Martu without his weapon.

On the reverse there is another large figure of Martu without any weapon. His hair is tied in a swallow tail.

Cyl. seal, not thoroughly pierced. Hematite, 22 x 10 mm. Bagdad, 1890. CBS. 5000.

- 477 The worshiping of a bearded standing god with hand extended low. He has a horned mitre, his hair tied behind, a flounced robe. In front of him a bearded Martu in turban and short tunic steps forth, one arm hanging, the

¹ *É-d-ág-gà gili ūr-ūr*, inscription of Rim-Sin, SAKI, p. 218 d.— *Dun d-ág-gà ūr-ūr*, votive cone of Arad-Sin, I, 14 in PBS, vol. XIII, p. 52. Cf. the temple of *Ninni nin-an-ki-ge*, & *me-ūr-ūr*; *Ištar hamemat paras* ^a*Anumtu*.

other folded to his breast. The emblems are a spear of Marduk on a support below the crescent, and the crooked stick of Martu below a star.

A worshiper or divine assistant in long robe adores with one hand up.

"Sin-a-bi-i-din-nam
warad "Sin

Sin-aḥidinnam,
servant of Sin.

Cyl. seal. Hematite, 20 x 7½ mm. Bagdad, 1890. CBS. 5085.

- 478 The usual Martu steps forth club in hand. In front of him a goddess stands with hand extended low. She has the horned mitre, hair tied in a loop and flounced robe. Behind the god the usual divine attendant adores with both hands up.

Concave cyl. seal. Hematite, 19 x 9½ mm. Nippur, 1891. CBS. 8929.

- 479 A deity in horned mitre, hair tied in a loop and flounced robe, stands up, one arm hanging, the other half folded. The emblems in front are the sun disk, the crescent, a caduceus with notched handle, and a seated dog.

The figure probably of the divine attendant has been effaced. The worshiper in turban and fringed shawl adores with one hand up.

"Sin

Cyl. seal. Hematite, 20½ x 10 mm. Bagdad, Kh³ Coll. CBS. 5456.

- 480 The usual Martu steps forth club in hand. In front of him a goddess stands with hand extended low. She has a round bulging mitre and a flounced robe. The emblems between them are a crescent on a small support and a turtle, and behind the goddess a crooked stick of Martu, and a lightning fork of Adad on a crouched bull. A worshiper in turban and short tunic adores with one hand up. There are an ampulla and a libra

Cyl. seal. Hematite, 18 x 10 mm. Nippur, 1894, jewel jar, hill VIII. CBS. 14346.

- 481 The worshipping of a bearded god, his bare leg lifted on a base like Shamash but without any weapon in hand. He has the horned mitre, hair tied in a loop, and plaited shawl girded about and opening in front. Opposite a god in short tunic like Martu steps forth, but with no club in hand. He has a conical hat, and his hair tied in a swallow tail. A bareheaded, beardless worshiper in short fringed shawl brings a kid as an offering.

Concave cyl. seal. Hematite, 21½ x 10 mm. Bagdad, 1889. CBS. 1039.

- 482 The worshipping of a god in horned mitre and flounced robe, standing up with hand extended below the crescent. A worshiper in turban and fringed

shawl stands with clasped hands. A second worshiper adores with one hand up.

^u*Šamaš*

^u*Aa*

Cyl. seal, with a piece broken off. Limonite, $17\frac{1}{2} \times 9\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5087.

- 483 The worshiping of a god in flounced robe standing up with hand extended low. He is approached by two worshipers in turban and fringed shawl, the first with one hand up, the second with both hands clasped.

On the reverse there is a crescent on a pole on a triangular base, a spear of Marduk and a nude Zirbanit with head in profile and hands clasped to her breasts.

Concave cyl. seal. Hematite, 19×9 mm. Bagdad, 1890. CBS. 5051.

- 484 The worshiping of a god standing with hand extended low between a crescent and a bee or fly. He has a horned mitre, his hair tied behind and a fringed robe. A worshiper stands in front with hands clasped. He has a bulging hat, his hair tied in a swallow tail and a fringed robe. Behind him there is a crooked Martu stick. The usual divine attendant adores with both hands up. The other emblems are the lightning fork of Adad, the spear of Marduk and the caduceus of Ishtar or Ninib.

Cyl. seal. Hematite, $21 \times 11\frac{1}{2}$ mm. MS. Coll. CBS. 14441.

- 485 The worshiping of a god with hand extended below the crescent. He has a horned mitre and a plaited shawl girded about. A worshiper brings a kid as an offering and adores with one hand up. He has a turban and a fringed shawl opening in front. A last figure in turban and fringed tunic steps forth like Martu but without any club in hand. There are an ampulla and a libra in the field.

^u*Na-bi-[um]*
dub-sar sag-il

Nabû,
the lofty scribe.

Cyl. seal, with a broken piece. Hematite, 19×9 mm. Bagdad, 1890. CBS. 9100.

- 486 The worshiping of a bearded god standing with hand extended below the crescent. He has a turban(?), his hair tied in a swallow tail, a flounced robe. In front there is a lightning fork. A worshiper dressed like him brings

a kid as an offering. The usual divine attendant adores with one hand up. There is a turtle in the field.

^u Na-bi-[um]	Nabû,
dub-sar sag-il	the lofty scribe,
[] ^u Marduk	...of Marduk.

Broken cyl. seal. Hematite, 23 x 12 mm. Bagdad, 1890. CBS. 13137.

- 487 The worshiping of a bearded god standing up with hand extended below the crescent. He has a horned mitre, his hair tied in a loop and a flounced robe. There is a squat monkey in the field. In front of him there is a figure in turban and short tunic stepping forth like Martu, but without any club in hand. A last figure in turban, flounced robe, hair tied behind, adores with one hand up. The emblems between them are a fish and a bird.

Concave cyl. seal. Hematite, 22½ x 9 mm. Abu Hatab. CBS. 14372.

- 488 The worshiping of a bearded god standing up with hand extended low. He has a horned mitre, and a plaited robe girded about. A worshiper dressed like him adores with one hand up. The other symbols are a club, a nude Zirbanit with hands clasped to her breast, the ampulla and libra, a winged dragon with feather tail devouring a rampant ibex.

The lower register has several emblems: a fish and a goat fish of Ea, a lion of Nergal attacking a crouched antelope, a grazing antelope perhaps of Sherua a desert goddess.

*Concave cyl. seal. Hematite, 21 x 8½ mm. Bagdad, 1889. CBS. 1095.

- 489 The worshiping of Shaḥan,¹ the serpent god, standing up, one hand extended. He has a horned mitre, a beard, his hair tied in a loop, a flounced robe of good Babylonian style. The emblems around are the thunderbolt of Adad, the ampulla and libra, the spear of Marduk and a crescent. A worshiper in turban and short tunic adores with one hand up. A nude Zirbanit stands with both hands clasped to her breast.

^u Ša-ḥa-an	Shaḥan,
mār ^u Šamaš	son of Shamash.

Concave cyl. seal. Hematite, 19 x 10 mm. Bagdad, 1889. CBS. 1097.

- 490 The worshiping of a god in flounced robe standing up with hand extended low. There are a crescent and a squat monkey in front. The usual divine attendant adores with one hand up. The other symbols are the ampulla and libra and a nude Zirbanit with both hands clasped to her breast.

Cyl. seal. Hematite, 15½ x 6 mm. Shatra, 1891. CBS. 8995.

¹ Cf. *Museum Journal*, 1923, pp. 156-157.

- 491 A bearded god—or divine attendant—stands up with hand extended. He has a horned mitre, his hair tied in a swallow tail and a fringed shawl. The emblems in front are the seated dog of Gula with a crooked Martu stick on his head, the caduceus of Ninib or Ishtar, the lightning fork of Adad on a passing humped bull, a long Marduk spear between two smaller ones.

Cyl. seal. Hematite, 23 x 10 mm. Nippur, Shat-en-Nil, 1894, jewel jar of grave 53. CBS. 14320.

- 492 Three ithyphallic Eabani hold lances and emblems. They belong probably to the Cassite period.

... <i>ab-ṣu uš-ṣid</i>	...abzu ushzid
... <i>kisal pa-è</i>	...diviner

Seal impress. on fragments of clay bullæ. Nippur. CBS. 8092, 8094.

- 493 The worshiping of Shamash stepping forth, notched sword in hand, his bare leg lifted up. He has the horned mitre, and an open plaited shawl girded about. The usual divine attendant adores with both hands up. Two worshipers in turbans and fringed shawls follow in the rear.

Cyl. seal. Hematite, 15½ x 8½ mm. MS. Coll. CBS. 14466.

- 494 The worshiping of two standing deities. The first has a horned mitre, his hair tied in a swallow tail, a flounced robe, his hand extended low. The second steps forth like Martu, one hand to his breast, the other hanging. He has a conical hat, a beard, his hair tied in a swallow tail, a short fringed tunic. The usual divine attendant adores with both hands up.

<i>warad "Ner-unu-gal</i>	servant of Nergal,
<i>warad Ra-ga-mi-rik</i>	servant of Ragamirik

The last name meaning: "Of the far reaching cry," is perhaps an epithet of the storm god Ramman-Adad.

Concave cyl. seal. Hematite, 18½ x 9 mm. MS. Coll. CBS. 14508.

- 495 The worshiping of a standard of Sin, a crescent on a long post.¹ Two worshipers adore on either side with one hand up. One seems to have short hair, no beard, a tight belt and a short loin cloth, the other has a plaited robe covering one shoulder. Are they young male and female servants of the temple(?). The owner of the seal is probably the priestess worshiping the emblem of the Moon god. Her name means the revelation—or inter-

¹ Same emblem on archaic shell cyl. seal, *Nouv. Fouilles de Tello*, p. 246. Cf. Nos. 280, 281, 292.

preter—of Gushirra, who belonged to the temple of the great gods of Ur(?)¹.

Me ^aGu-šir-ra²

marat Pu-uk-sa-nu-um

Me Gushirra

daughter of Puksanum

Cyl. seal. Carnelian, 23 x 7½ mm. Bagdad, 1889. CBS. 1084.

- 496 The worshipping of a seated goddess, with hand extended. She is bareheaded and has her hair tied in a loop. Her seat is a plain cube, with a low back. Three attendants bareheaded and in long robes stand, the first with hands extended, the second carrying a pail, the third with hands clasped. The seal copies the pre-Sargonic style.

Cyl. seal. Carnelian, 18 x 8 mm. Bagdad, 1890. CBS. 5096.

- 497 A procession of five worshipers in long robe and high conical mitre, one hand up in sign of adoration.

Hal-lu-ma³

This hexagonal seal is probably of Hittite-Mitanni origin⁴. A goddess Halan was worshiped at Carchemish. The Vannai about B. C. 900 had a god Haldis.

Hematite, 18½ x 9½ mm. Provenance unknown. CBS. 8991.

- 498 Two lines of inscriptions in Hittite characters: a branch, a club, a gazelle head, an axe, a star, several dots. Double lines limit the registers above, below and between.

Seal impress. on a fragment of black clay bulla with a fine impression of a thick woven cloth at the back. Nippur. CBS. 14279.

- 499 Two worshipers in short loin cloth lift their hand in sign of adoration. Between them there is a fish, a serpent, a scorpion, and one line of inscription in Hittite characters.

Cyl. seal. Hematite, 12 x 7½ mm. MS. Coll. CBS. 14498.

- 500 The worshipping of a Sun god stepping forth, club or scepter in hand. He has a conical horned mitre, long beard and hair, a plaited shawl girded about and open in front to let pass his bare leg. A worshiper with turban, heavy hair and fringed shawl, adores with one hand up.

On the reverse the Hittite war god Teshub-Adad, wielding a club, seizes by the leg a winged griffin with a bird head. He has a conical cap, a necklace

¹ *É^agu-la ša kirib ali*, III R. 66, c. 16.

² God *Gu-nu-ra* or *Guširra*. Cf. SAI, 8515 and E. HUBER, *Pers. Namen*, p. 173, No. 1.

³ Or *Hal-lu-ur*(?).

⁴ Cf. *Hallica* and *Halpa aššulubi* in CLAY, *List of Personal Names*, p. 78.

with a pendant(?) and a short braided loin cloth. The goat head between is perhaps an emblem of Tarḫu or Ḫaldiš.

The nude goddess Ishḫara¹ with head in profile and hands to her breasts, stands in front of Teshub, on the back of a lion attacking a crouched ibex, a vivid symbol for a goddess of love, war and hunting.

There are moreover two border lines.

Cyl. seal. Hematite, 22 x 9 mm. MS. Coll. CBS. 7327.

- 501 The worshipping of the Hittite war and thunder god Teshub, hammer and lightning fork in hands. He has a high conical hat, a long tress of hair, a short plaited or embroidered loin cloth. The emblems behind are perhaps a goat head and a vase. A worshiper in turban and fringed robe adores with one hand up.

In front of him, Ishḫara unveils herself. With both hands she retains the tasselled ends of the veil or shawl that she let slide down her back. Her head is in profile. There is a scorpion, her emblem, in the field.

The reverse has a hare, two birds—doves(?)—facing each other, and a rope pattern between. Two fine guilloche borders frame in the whole scene.

Cyl. seal. Hematite, 25½ x 11½ mm. MS. Coll. CBS. 14475.

- 502 The worshipping of a seated goddess with hand extended. She has a good Babylonian figure, with a fillet about her head, a flounced robe covering the left shoulder, a hollow seat with three legs on one side. There is an Assyrian winged sun disk above, and behind her a servant carries a three pronged fork or caduceus of Ishtar.

A bareheaded figure with short embroidered tunic steps forth, hammer in hand like Teshub(?). A bareheaded beardless servant(?) in fringed shawl seems to carry a small pail in his left hand.

The reverse has familiar Hittite emblems, a crouched winged griffin(?) with a long curled feather on his head, and a seated falcon with a guilloche between.

Concave cyl. seal. Hematite, 15½ x 9 mm. MS. Coll. CBS. 14495.

- 503 Hittite hunter gods and goddesses. A hero in short tunic and high conical hat with a characteristic tail behind wields a curved weapon like an Egyptian sickle in one hand and a slightly bent club in the other.

A goddess with a strange horned animal head holds a fox by the tail in one hand, while wielding the curved sickle as above in the other. She has a shawl girded about and opening in front to let pass her bare leg.

¹ WARD, *Seal Cyl.* No. 776, 787, 792.

A second Hittite god, in short tunic and a high conical hat with a tail, wielding a short bent club in one hand, helps to lift up by the hind legs a gazelle with long straight horns. There are two eight pointed stars above.

The last Hittite figure in short tunic and conical hat with tail, helps to lift the gazelle with one hand, while carrying another piece of game with the other.

Concave cyl. seal. Hematite, $25\frac{1}{2} \times 10$ mm. MS. Coll. CBS. 14476.

- 504 Thanksgiving for a happy hunting. Three figures stand up with hands lifted on either side of their face. Two seem to hold by the hind legs an animal with long horns or ears. Both wear a short tunic braided or with zigzag pattern. The third has a long flounced robe. There are a bow, arrows and spears in the field, two double border lines, and a circle at both ends round the suspension hole.

Cyl. seal. Basalt, 25×9 mm. MS. Coll. CBS. 14455.

- 505 The bareheaded, beardless worshipers adore, with one hand up, on either side of the Egyptian crux ansata, the emblem of life. They wear a fringed robe girded about. A female worshiper with long hanging hair, and the same dress, adores in the same manner. The emblems around are the ampulla, the Hittite libra with a knob in the middle, and a flame like addition on the upper end, a dove and a fish. Two border lines frame the scene in.

Cyl. seal. Hematite, 19×9 mm. MS. Coll. CBS. 14457.

- 506 Two naked standard bearers with legs apart firmly planted on the ground, hold lances with streamers at the top, and a guard toward the middle. Those young servants or soldiers have a bare head, short hair, no beard, a belt, or a short braided loin cloth. Each stands between two signs or hieroglyphs like the ampulla and libra and one carries a palm.

The reverse has a crouched antelope, a seated bird and two border lines.

Cyl. seal. Hematite, 17×9 mm. MS. Coll. CBS. 14464.

- 507 Five registers of scorpions(?), birds and fishes, crouched antelopes with head turned back, crouched lions with open jaws, and human heads, in good Elamite style.

Concave cyl. seal, worn and with both ends cut off. Hematite, 25×17 mm. MS. Coll. CBS. 14452.

- 508 A hunter in short tunic spears from behind a rampant lion attacked in front by his dog. The reverse has a scorpion, a bird(?), a fish and two border lines. Roughly cut with burr and wheel.

Convex cyl. seal. Hematite, $20\frac{1}{2} \times 3$ mm. MS. Coll. CBS. 14435.

- 509 The worshipping of a hero hunter, spear or lance in hand in front of an ibex with head turned back. He is bareheaded with short hair, no beard and wears a short braided tunic of Hittite style. Two servants or worshipers dressed like him adore with one hand up.

Cyl. seal. Hematite, $10\frac{1}{2} \times 8\frac{1}{2}$ mm. MS. Coll. CBS. 14458.

- 510 The worshipping in front of the bull altar, a rare Syro-Phenician scene illustrating the cult of Moloch(?).¹ The square body of the bull is ornamented with cross lines like a gridiron pattern. The four legs disposed at regular intervals on one plan do not copy nature but suggest metal work for practical purpose. On the back of the bull, a flame—or an arm—seems to arise. Three bareheaded(?) worshipers in flounced or braided robes adore with one hand up. There are two(?) small crescents above.

A worship of the bull, with sacrifices in front of his image, has been traced back to the early Elamite² and Assyrian³ times. The few known examples of the same scene have been bought near Arbil, Mardin or in Phenicia.⁴

Cyl. seal. Hematite, 13×8 mm. MS. Coll. CBS. 14461.

- 511 Rough geometrical design figuring a mountain(?) with the head of an eagle.

Flat square seal, much worn. Serpentine, 23×19 mm. Constantinople, 1891. CBS. 9379.

- 512 A passing humped bull with tail raised among leaves and branches.

Flat square seal with pieces broken off. Black diorite, $41 \times 36\frac{1}{2}$ mm. Presented by Mrs. Kingsmill Marrs, 1922. CBS. 14534.

- 513 Long tailed feline, lion or panther among branches and leaves.

Flat square seal with convex back not thoroughly pierced. Serpentine, $34 \times 33\frac{1}{2}$ mm. Constantinople, 1891. CBS. 9376.

- 514 A deer or antelope attacked by two dogs. A long post or lance may represent a tree or a door. Two round dots are perhaps stones or leaves.

Flat square seal with pyramidal back. Serpentine, 47×44 mm. Constantinople, 1891. CBS. 9375.

- 515 Spiral lines and dots.

Flat round seal with the handle broken off. Baked clay, $24\frac{1}{2} \times 24\frac{1}{2}$ mm. Constantinople, 1891. CBS. 9347.

¹ G. F. MOORE, *The Image of Moloch*, *J. Bib. Lit.*, XVI, p. 155. Cf. *Ma-al-qum* in L. LEGRAIN, *Le Temps des Rois d'Ur*, No. 350.

² *Dél. t.* XVI, p. 31.

³ CBS. Nos. 14450, 14472. Cf. the present vol., Nos. 572-573.

⁴ WARD, *Seal Cyl.*, pp. 303-309.

- 516 A cross with three dots and a chevron between the branches, perhaps a symbol of the sun.
Flat round, slightly convex seal, 30 x 29 mm., with a handle, 50 mm. Bronze. Cappadocia. CBS. 9338.
- 517 Geometrical design. Cross lines.
Flat seal with a handle. Soapstone, 26 x 16 mm. Constantinople, 1891. CBS. 9380.
- 518 Cross lines of a simple woven pattern.
Flat seal with a handle and shaped like a horseshoe. Agalmatolite, 16 x 12½ mm. Constantinople, 1891. CBS. 9373.
- 519 A cross. The ends of the branches are adorned with various designs: cross bars, a C shaped crescent or looped curves. The whole is not unlike two crossed keys. There is a chevron between the two branches.
Flat round seal. Bronze, 13 x 13 x 3½ mm. Constantinople, 1891. CBS. 9344.
- 520 Sun disk or flower(?).
Flat round seal, 15 x 14 mm, with a handle 16½ mm. Bronze. Constantinople, 1891. CBS. 9345.
- 521 A double flower, the saffron(?).
Bronze ring, 35 x 26 mm.; internal diam. 20 mm.; engraved face, 18 x 15 mm. Constantinople, 1891. CBS. 9339.
- 522 A bird, a devouring lion, a crouched antelope—or a hare(?)—a star and a crescent.
Flat round seal with the handle broken off. Serpentine, 14 x 14 mm. Constantinople, 1891. CBS. 9381.
- 523 Fish and serpent(?).
Flat round seal with a handle. Soapstone, 14½ x 13½ mm. Constantinople, 1891. CBS. 9348.
- 524 Crouched bulls and ibexes, palm and crescent. The reverse has a double line crossed by a third.
Flat round seal. Bronze, 16 x 16 mm. Constantinople, 1891. CBS. 9343.

- 525 Passing antelope or ibex.

Flat seal with conical back and ring shaped handle. Serpentine, 16 x 15 mm. Constantinople, from Göl-Tepe near Cæsarea of Cappadocia, 1891. CBS. 5694.

- 526 Animals—like wild asses(?)—attacked by dogs. They are opposed feet to feet as if running in all directions. A few lines may represent branches and stones rather than a net.

Flat round seal with convex back. Serpentine, 34 x 32 mm. Constantinople, 1891. CBS. 9377.

- 527 A rider lifting with one hand a captured piece of game—an eagle(?)—while wielding in the other a stick or spear. There are moreover a dog—or branch(?)—and a line of ground.

Flat round seal with ring shaped handle. Serpentine, 34 x 32½ mm. Constantinople, 1891. CBS. 9374.

- 528 A hunter hero with wild locks or rays round his head steps club in hand over a reversed animal. The inscription is likely in Hittite characters.¹

Flat round seal with a hole for a handle on the back. Serpentine, 21 x 20 mm. Constantinople, 1890. CBS. 9378.

- 529 A lion, a star and a crescent. A common design of the Persian period.

Impress. of a flat seal on glass, 17½ x 14 mm. Constantinople, from Göl-Tepe, near Cæsarea of Cappadocia, 1897. CBS. 5701.

- 530 The seal of Izgur-Marduk son of Kara-indash, B. C. 1450.

The worshiping of the bearded god Shugamuna stepping forth like Martu but without any club in hand, one arm hanging, the other folded to his breast. He has a turban, his hair hanging on his shoulders, a short embroidered tunic girded about, with the three tassels of the belt hanging below the knee. A shawl covers one shoulder and falls down to the ankles, while opening in front to let pass the bare leg. A divine attendant adores with both hands up. She has a horned mitre, her hair not tied in a loop but hanging, and a flounced robe. The beardless worshiper in turban—or a fillet—long hair, simple fringed robe, adores with both hands up.

The same scene is repeated six times with fourteen figures in two registers between the seven lines of inscription, as if the inscription was the main contribution and the scenes only filling a blank. The god is approached by the divine attendant or by the worshiper or stands between them, each one facing him in turn. The divine attendant is probably Shumalia the wife of

¹ WARD, *Seal Cyl.*, Nos. 794-804. SCHEIL, R. A., Vol. XIII, p. 22, a Hittite inscription on a flat round seal.

Shugamuna, both national gods of the Cassites, and the worshiper may represent Izgur-Marduk a libator of Shugamuna according to his inscription.

<i>aš-ū-ga-mu-na</i>	Shugamuna,
<i>umun pa-è</i>	brilliant lord,
<i>ba-zu-ta be-nir</i>	with thy support may he come forth,
<i>aš-me-zu be-sig</i>	through thy decree may he prosper,
<i>Iz-gur aMarduk</i>	Izgur-Marduk,
<i>dumu Ka-ra-in-da-[aš]</i>	the son of Karaindash,
<i>išib ni-tuk-zu</i>	the libator who reveres thee.

This is the oldest royal seal known belonging to the Cassite Dynasty. Izgur-Marduk was probably the son of the older Karaindash, who passed a treaty with Ashur-rim-nishishu of Assyria and had official relations with Amenophis III of Egypt. The function of libator of the national god entrusted to a royal son is in keeping with the Babylonian tradition. The purely Babylonian name: "He has invoked Marduk," of the Cassite prince points toward a period of restoration and transformation, when perhaps the Cassite kings settled down in Babylon and adopted it as their capital. The shape and the quality of the stone, as well as the scene engraved, fix a new standard of Cassite style about B. C. 1450.

Convex. cyl. seal.¹ Brown agate, 34½ x 15½ mm. Bagdad, Kh² Coll. CBS. 1108.

531 The seal of king Kurigalzu, about B. C. 1390.

A single bearded worshiper, probably the king himself, stands adoring with one hand up, in front of an eight line inscription which is a prayer for his life. He has a plain low turban, his hair tied behind, a long fringed embroidered robe. The emblems on the field are a cross within a cross and two rhombs, probably symbols of heaven and earth, the twin universe.

<i>mu-pad-da an-ta-be-zid</i>	May the name revealed progress on high,
<i>par-gal lugal-a-ni-ta be-nir-šu</i>	so that the net of his royalty may reach farther;
<i>giš-šub-ba-bi be-nun nig-tug. . .</i>	His lot is abundance, riches. . .
<i>til-la ki-sud be-nam-bi(?)</i>	his life far renowned for its fullness;
<i>ud-šar an-zi-ūg(?)</i>	A plenitude of days heavenly bright,
<i>gal-ukkin na mulu-sag. . .</i>	for the great leader of men, the chief. . .
<i>Ku-ri-gal-zu</i>	Kurigalzu,
<i>lugal ki-šar-ra</i>	king of the whole world.

¹ Published by WARD, *Seal Cyl.* No. 473, with a wrong quotation. First complete study in *The Museum Journal*, March, 1922, p. 70.

Concave cyl. seal.¹ Brown carnelian with white layers, 32 x 14 mm. Bagdad, 1889. CBS. 1062.

- 532 The worshiping of a standing god with one hand extended low, the other arm folded to his breast. He has a horned mitre, his hair tied in a loop, a fringed robe in good Babylonian style and he is perhaps a figure of Nabû. A bearded worshiper, in turban and fringed shawl, brings a kid as an offering.

I-li-tu-gul-ti
mâr "Sin-ma-gir
warad "Na-bi-um

Ili-tugulti,
son of Sin-magir,
servant of Nabû.

Concave cyl. seal. Red jasper, 27 x 12 mm. Shatra, 1891. CBS. 8989.

- 533 The worshiping of a god stepping forth like Shamash, one bare leg lifted on a base, one arm extended, the other folded to his breast—perhaps holding a club or a scimitar. He has a horned conical mitre, his hair tied in a loop, a plaited shawl girded about and opening in front. A worshiper in turban and fringed shawl adores with one hand up. A bare human head in the field is the emblem of a servant or enemy(?). A last figure in turban and short tunic steps forth like Martu but without his club. There is an unfinished emblem, a fly(?).

Convex cyl. seal. Brown agate, 17 x 8½ mm. Bagdad, 1890. CBS. 5090.

- 534 The worshiping of Shamash stepping forth, notched sword in hand, his bare leg lifted on a small base. He has the usual horned mitre, his hair tied in a loop, a plaited shawl girded about and opening in front. There is a crescent above. A worshiper in turban and short tunic brings a kid. The usual divine attendant adores with one hand up.

The emblems on the reverse are a squat monkey, the crooked stick of Martu, a small nude bandy legged man, one hand up.

Cyl. seal. Alabaster, 22½ x 10 mm. Bagdad, 1889. CBS. 1037.

- 535 The worshiping of a goddess(?) stepping forth like Ishtar, one hand extended, the other arm folded to her breast. She has a horned mitre(?), long tresses hanging, a plaited shawl girded about and opening in front. The usual divine attendant, in plaited robe, stands with clasped hands, and a branch over her shoulder(?). A worshiper in turban and fringed shawl adores with one hand up. A servant in short tunic steps forth, one hand up, the other holding a branch(?).

Cyl. seal. Agate, 16 x 8 mm. Babil, 1890. CBS. 8964.

¹ First published in *The Museum Journal*, March, 1922, p. 77.

- 536 The worshipping probably of Nabû. Only the inscription has been preserved and the usual divine attendant adoring with both hands up.

<i>^alugal-ki-ša-a</i>	Divine king of the place of council,
<i>šid-dū ki-ur-ra¹</i>	Accountant of depositories,
<i>ka-šu-gar ki-silim-ma</i>	who adores in the abode of peace.

Nabû was the great accountant and recorder of the world,² and specially worshiped in that quality at Dilmun. His title *^aLugal-ki-ša-a*, was interpreted as: "may his depot be full."³

Seal impress. on clay bullæ, with marks of strings. Nippur, 1889. CBS. 11035-11049.

- 537 The two divine attendants adore with both hands up on either side of the inscription. They have a mitre with four pairs of horns and a long fillet hanging down their backs.

<i>Sag ^uŠamaš</i>	Sag-Shamash,
<i>mār ^u...ni</i>	son of. . .,
<i>pašiš ^uMarduk(?)</i>	anointer of Marduk(?)

Concave cyl. seal. Red jasper, 32½ x 16½ mm. Bagdad, 1890. CBS. 5060.

- 538 A god like Martu steps forth club in hand. He has a turban, a beard, his hair tied behind, a short tunic girded about.

<i>^aLugal-ban-da</i>	Lugalbanda,
<i>^aDug-ga-ni-zi-da</i>	may Dugganizida,
<i>nī-tuk-ru be-sig</i>	thy worshiper be prosperous.

Seal impress. on a fragment of clay bulla with marks of strings on the back. Nippur. CBS. 7292.

- 539 The fishman⁴ with the spouting vase. The streams escape right and left and are received in two small round vases on the ground. Two fishes swim above, a symbol of Ea, the god of springs and of the deep abyss. The fishman has long beard and long hair and a round mitre adorned with one pair

¹ Br. 9740.

² *Šid-dū ki-šar-ra: Nabû paqid ša menūti; Nabû Dilmun^{ki}; Nabû paqid kišat šamē u iršiti.* Br. 5989.

³ *Ha-za! ni-dub-ba-ni.* Br. 4281.

⁴ Heuzey, R. A., V. 4. WARD, *Seal Cyl.* Nos. 658, 659, 660.

of horns after the style of an Assyrian genius. The fishman is popular in the Cassite and Assyrian periods and not found much earlier.

....*sag-diš*
*me-tuk-an*
*an me-en*
*zu*
*ba*
*ba-ni*
^d*Nin-il*

Seal impress. on a fragment of clay bulla with marks of strings on the back.
 Nippur. CBS. 7294.

- 540 Only the head of a god with horned mitre and hair tied in a loop has been preserved beside the inscription.

<i>še</i> - <i>bu-u ni-me-[lu</i>	abundance, welfare,
<i>ú-de-lu du-um-gu</i>	nobility, favor,
<i>su-lim-e</i> ^u <i>Nin-ib</i>	splendor, Ninib
<i>ù</i> ^u <i>Gu-la</i>	and Gula
<i>aš-ša-ba</i>	have supplied to me.
<i>da-ma-ga</i>	gracefully.

Seal impress. on fragments of clay bullae with marks of strings on the back.
 Nippur. CBS. 6738, 14244.

- 541 Only the inscription is partly preserved.

..... <i>ka</i>
.... ^d <i>Nin</i>
.... ^d
.... <i>bu</i>	...
^d <i>Nin-in-si</i> (?)...	Nin-insina ¹ (?)...
<i>e-kur-zi</i> <i>d-ni</i> ...	her pure temple mountain...
<i>giš-lal gír</i> ...	the battle, messenger...
<i>šu-na-aš ib</i> ...	to her hand it...
<i>nig-gál ú</i> ...	possession...
<i>ka-in</i>	it claimed (?)...
è.....	from...

Seal impress. on a fragment of clay bulla with marks of strings at the back.
 Nippur. CBS. 14262.

¹ Cf. *Nin-insina* in the inscription of Arad-Sin, SAKI. p. 214, d, Vs. 1. *Nin-nisin^kina* on the dog of Sumu-ilu, *ibid.* p. 208. *Nin-innisina*, Tab. de Tello, MIO. No. 833. ^d*Nin-in* on an archaic seal of Lugalanda period, *Déc.*, pl. XXX, fig. 5.

- 542 The worshipping of a standing god in fringed robe, by a goddess in the same attire, her hands up in sign of adoration. Between them a nude Zirbanit stands up, with both hands to her breasts.

] <i>Nannar ba-sar-an...</i>	Nannar...
] <i>sag(?) ^dEn-lil-lá...</i>	eldest... of Enlil...
] <i>zag-bi nu-gál...</i>	in front of him, there is not...
<i>lù(?) i-sí(g) ka si(g)-gi...</i>	who should fix...
<i>e(?) dingir-gal-gal-e ne</i>	the temple of the great gods.

Seal impress. on fragments of jar stopper with marks of strings and of the round neck on the reverse. Nippur. CBS. 14237, 14285.

- 543 The usual divine attendant adoring with both hands up in front of the inscription. A small nude Zirbanit in front face with heavy locks of hair on either side stands up with hands pressed to her breasts.

<i>^uMarduk umun-gal</i>	Marduk, great lord.
<i>lù(?) Kar-zi-za</i>	who takest care
<i>ú-a me-en</i>	of Karziza ¹
<i>... ne-gin</i>	... standing,
<i>mu... ti(l)</i>	... he live,
<i>ní(?)-tuk-za</i>	thy worshiper.

Seal impress. on a fragment of clay bulla with marks of strings on the back. Nippur. CBS. 8276.

- 544 A worshiper with turban, beard, hair tied behind and a plain fringed shawl, adores with one hand up in front of an inscription in form of a prayer. There are two rhombs in the field.

<i>Iš-be-azag...</i>	Ishbe ² azag...
<i>dúg-ni an-ki... du(?)</i>	his word in heaven and earth... stands.
<i>nig-pad-da nu-è</i>	No revelation comes forth,
<i>nig-ub nu-šu-rug-gà</i>	no elevation increases.
<i>lù úr-úr-zu be-til</i>	May he live who collects thy decrees,
<i>lù išib-za be-da-rí</i>	may thy libator last for ever.
<i>lù igi-pulug-ga-il</i>	the standard bearer,
<i>arad ni-tuk-za...</i>	thy servant worshiper...

Broken concave cyl. seal. Beryl, 34 x 14½ mm. Bagdad, 1889. CBS. 1077.

¹ "Thy solid embankment" not the temple of Ur & Kar-zi-da(?).

² Ishbe is an element of Cassite names. There is a Semitic ishbu: fruit, grass; and eshbu: vessel.

- 545 A seated goddess(?) with horned mitre, a plain long robe and a cubic throne with a low back. There is a crescent above and a votive dedication to Ninni-Ishtar.

^a Ninni	To Ninni,
<i>dumu-gal</i> ^a En- <i>zu ra</i>	the great daughter of Sin,
<i>šag ki-im-dúb ag</i>	to set her heart at rest,
<i>I-bi</i> ^a Nin- <i>šubur</i> (?)	Ibi-Ninshubur.
<i>giš-sar de-da-aš</i>	in order to water the orchard,
<i>ur a-dug-ga apin-nam</i> (?)	a machine pumping good water,
<i>zikum-mu-e in-gál</i>	and a reservoir he has provided.

Cyl. seal. Brown and white agate, 35 x 15 mm. Shatra, 1890. CBS. 8972.

- 546 The worshipping of a bearded seated god holding a small vase. He has a low turban, his hair curling on his shoulders, a fringed embroidered robe, a seat with cross bars and a cushion. There is a bee or fly above. A worshiper dressed like him—except perhaps a fillet instead of a turban—has one hand extended in sign of prayer, while pressing to his breast with the other a club or scepter emblem of rank and dignity. His name is written in front of him.

<i>Iz-ni-a-a-a-šu</i>	Iznia-âshu ¹
-----------------------	-------------------------

On the register above two birds of prey feed on the carcass of a reversed ibex.

The main inscription is a prayer with marked alliteration.

^a Nin- <i>é an-na</i>	Nin-éanna,
<i>tab-ni-i tab-bi-i</i>	thou hast created, thou hast called,
<i>ri-me ra-a-me</i>	grant now favor,
<i>wardi pa-li-ši-ki</i>	to thy worshipping servant.

Convex cyl. seal, with a piece broken off. Red jasper, 36 x 16 mm. Bagdad, 1890. CBS. 9098.

- 547 The worshipping of a seated bearded god holding a small vase. There are a bee or a flying bird above, and an eight pointed sun star(?). The god has a turban, his hair tied behind, a plain robe and a cubic seat. A worshiper with turban—or fillet—his hair hanging on his shoulders, a long robe, stands up, one hand extended, the other pressed to his breast. There is a fish in front.

^a Marduk <i>umun-gal</i>	Marduk the great lord,
<i>igi-gab-a-ni</i>	listens unto
<i>giš-tuk-a</i> ²	his worshiper.

Cyl. seal. Agate, 28 x 13 1/2 mm. Shatra, 1891. CBS. 8973.

¹ Hebrew names, H. RANKE, *Proper Names*, p. 31, No. 1.

² Naš inišu išmima.

- 548 Marduk stands up, scimitar in one hand, the other hand pressed to his breast. He has a turban, a long beard, his hair tied behind, a fringed shawl covering one shoulder. There is a rhomb opposed to the sun cross symbols of heaven and earth. Above the inscription a plant of life is guarded by two birds with long folded wings and heads turned back.

<i>aMarduk</i>	Marduk
<i>sag-an-ki</i>	chief of heaven and earth
<i>igi-gab-a-ni</i>	listens unto
<i>giš-tuk-a</i>	his worshiper.

Seal impress. on a fragment of black clay bulla with marks of strings on the back. Nippur. CBS. 14261.

- 549 Marduk stands up, scimitar in one hand, the other hand pressed to his breast. He has a turban, a beard, his hair tied behind, a long fringed shawl. A second bearded god has the same attitude and the scimitar in hand but a horned mitre and a flounced robe of the older Babylonian style. The emblems between are a goat's head and a two handled vase, symbols of hunter gods like Nergal, Ninib, or Tarku? There are two rhombs in the field.

.....
 ...šu-ti...
 ...*tug*(?) *gu*(?)...

Seal impress. on fragments of black and red clay bullæ with marks of strings at the back. Nippur. CBS. 14280, 14283.

- 550 Seated deity with flounced robe and birds in the register above the inscription.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14267.

- 551 A small deity in turban, long floating hair and short tunic, lifts his bare leg on a springing deer or antelope. The emblems in front are a fish(?), an ampulla, a bird, a plant or flower, the whole framed within a double guilloche.

Seal impress. on a fragment of black clay bulla. Nippur. CBS. 14273.

- 552 The worshiping of a seated deity in long robe with one hand extended. A worshiper holds by the horns a kid that he brings as an offering. He has a turban, long hair, a long robe and one hand up in sign of adoration. The seal was mounted with metal—gold(?)—caps, that have left their mark on the clay.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14247.

- 553 The worshiping of a seated bearded god in fringed embroidered shawl, one hand extended toward the worshiper.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 8844.

- 554 The worshiping of a seated bearded god with one hand extended. The bearded worshiper, in turban, long hair and fringed shawl, adores with one hand up. There are the usual emblems the cross and rhomb.

Seal impress. on a fragment of clay bulla. Nippur. CBS. 8250.

- 555 The worshiping of a bearded Marduk in flounced robe, scimitar in one hand, his other hand pressed to his breast. The worshiper in fringed shawl adores with one hand up. There is a rhomb between them.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 8260.

- 556 The worshiping of a seated god holding a small vase. He has a fringed robe, and a seat with three cross bars or rounds. The worshiper stands with extended hand. He has a turban, a beard, long hair, and a fringed robe girded about. The emblems in the field are two dots, an eight pointed star and a jumping goat.

... ^d Marduk(?) <i>umun-gal</i>	...Marduk(?) the great lord
... <i>pa(?)</i> - <i>a-ni</i>	...listens unto
... <i>tuk-a</i>	...his worshiper.

Seal impress. on a fragment of clay bulla. Nippur. CBS. 6747.

- 557 The worshiping of a seated god holding a small vase. He has a flounced robe, his hair tied in a loop, a plain seat with a cushion. A worshiper, in fringed robe, adores with one hand up, while holding by the horns a kid that he brings as an offering.

^d <i>Mar-]duk en [-gal</i>	Marduk the great lord.
---------------------------------------	------------------------

Seal impress. on a fragment of jar stopper with marks of strings round a central reed or cane piece. Nippur. CBS. 6729.

- 558 Only a guilloche line, an ornament formed of two large dots with three small appendices and a few signs, each in a case, are left of the original impression.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14275.

- 559 Two rows of birds between a line of dots and a line of rhombs. Perhaps a plant of life.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14245.

- 560 Two opposite winged human headed bulls and two bulls with head turned back. There is a line of large and small rosettes above.

"Shamash...

Seal impression on a fragment of clay bulla with marks of strings. Nippur. CBS. 14268.

- 561 Three bearded worshipers or gods with turbans and long hair step forth, one bare arm hanging, the other folded and covered by their fringed, embroidered shawl passing over one shoulder. The shawl hangs to the ankles behind but is raised in front above the knees and shows the tassels of the belt girded about the tunic. There are rhombs between them and crouched human headed bisons in the register above.

<i>"Nin'-e-an-[na</i>	Nin-éanna
<i>] tab-bi iš...</i>	...thou hast called...
<i>] -ra ti...</i>	...life...
<i>] -ud šig...</i>	...happy days...
<i>] -bi ág...</i>	...love...
<i>arad] -ni-tuk-me</i>	for the servants who worship thee.

Seal impress. on fragments of a tablet envelope, and of a bulla with marks of strings. Nippur. CBS. 14265, 14248.

- 562 The worshipping of a bearded god stepping forth, the scimitar in one hand, the other arm folded to his breast. He has a horned mitre, his hair tied behind, a flounced shawl hanging on his heels but raised above the knees in front. The emblems around are two rosettes, a locust and three bees or bugs(?) A bearded worshiper in turban and long robe adores with one hand up. He is followed by a divine attendant—or a second worshiper(?)—with beard, long fringed shawl lifted in front, one arm hanging, the other pressed to his breast.

] -ni-bi...
šag-mu-šá(g)-ga

.....

Seal impress. on a fragment of clay bulla. Nippur. CBS. 8592.

- 563 A bearded seated god with hand extended. He has a horned mitre, his hair tied behind, a fringed robe, a plain stool with cross bars. The emblems around are the sun disk with a cross, a rhomb, a seated dog symbol of Gula.

<i>u-ni re'u(?)</i>	Uni the shepherd(?)
<i>...du-um-qu</i>	...favor,
<i>...Nin?-šubur</i>	...Nin shubur(?)
<i>...gu-la</i>	...Gula,
<i>...ba-at</i>	...
<i>....ga...aḫ</i>	...

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 6740.

- 564 The cross emblem of the sun, and the impression of the metal—gold(?)—caps on which the seal was mounted. They show lines of rhombs between lines of dots on a pitted ground.

Seal impress. on a fragment of clay bulla. Nippur. CBS. 14270.

- 565 A goddess with horned mitre and flounced robe extends her hand. The pattern on the metal caps is the same as above: lines of rhombs and dots.

Seal impress. on fragments of clay bullæ. Nippur. CBS. 6743, 6746.

- 566 The worshipping of a standing bearded god, armed with the scimitar—Marduk(?). He has a turban—or round mitre with a pair of horns, his hair hanging in heavy mass, a necklace with a pendant, a long robe with sleeves, and opening in front. A worshiper adores with one hand up. He is dressed like the god, but without his weapon. He has the turban, his hair tied behind, a beard, a necklace with a pendant, a long robe.

An unusual inscription¹ states that the seal was a deposit in Nippur.

<i>Ša-ki-in</i>	This
<i>aban duppi</i>	stone seal
<i>an-ni-i</i>	is a deposit
<i>Ni-ḫu-ur</i>	in Nippur.

Cyl. seal. Red jasper, 24 x 14 mm. MS. Coll. CBS. 14442.

¹ Other seals with the same votive inscription are, WARD, *Seal Cyl.* No. 523, in the Pierpont Morgan Library:

<i>Ša-kin aban duppi an-ni-i</i>	This stone seal is a deposit
<i>Mi-it-rat-taš-ši</i>	of Mitrataši
<i>mār A-bi-im-mu-ut-tak</i>	son of Abimuttak
<i>i-na a-ma-at i-li-šu</i>	on the word of his god.
<i>“Ner-umu-gal</i>	May Nergal

[Footnote continued next page]

- 567 The worshipping of Marduk(?) in long robe and scimitar in hand. There is a libra between him and the worshiper.

[-Marduk(?) bēl rabu,

[-a-a

[-hu-a

Broken cyl. seal. Glass, 22 x 15 mm. Nippur, December 16, 1894. CBS. 14363.

- 568 A bearded Babylonian worshiper, with turban, long hair hanging, and a plain robe, stands with clasped hands in front of four emblems: a fly, two walking birds and a fish. Three lines of illegible inscription.

Cyl. seal. Glazed pottery, 29½ x 12 mm. Nippur, 1894. Hill VIII. CBS. 14347.

- 569 The Babylonian plow with a team of two humped bulls and a feeding tube for the seed over the ploughshare. There is a plough boy in front guiding the team, a plough man behind holding the handles, and a third feeding the

šu-um-šu li-it-mi

"Lam ù "Šamaš

li-ni-ši

call his name,

May Lam and Shamash

exalt it.

The scene represents the same bearded god with round mitre and long robe, scimitar in hand. A bee or fly is perhaps his emblem. The Persian name of Mitra is found here on an early document of the Cassite time.

WARD, *Seal Cyl.* No. 616, in the British Museum, represents an Assyrian four winged genius fighting two hairy bisons.

Šakin aban duppi an-ni-i

umē-šu

li-ri-ka balat

li-iš-bi

This stone seal is a deposit.

May his days

be long, and his life

reach plenitude.

WARD, *Seal Cyl.* No. 654, in the British Museum, represents the worshipping of a bearded god stepping forth, club or scimitar in hand. He has a round mitre, his hair tied behind, a fringed shawl covering his shoulders and opening in front to let pass his bare leg below his short tunic. The usual divine attendant adores with both hands up. Between them a fishman holds a vase from which two streams fall and cross to meet in another vase in the hands of a kneeling Gilgmesh. There is a fish along the stream.

"Dīm ki-bār-ezen(?) -na

dumu-uš-sag "Kur-gal-ge

he-laḥ he-rum he-sá

ud meš ti(l)-la he-dīr

nig-tuk dug-ga ša(g)-gar bi

me-me-za dug-dub-ne-gar

Divine offspring of the festival shrine,
eldest son of Kurgal.

May he be illustrious, great, wise,
may the days of his life multiply,
goodly property order for the need

of him who on thy word has deposited this
stone seal.

Kurgal is a name of Enlil of Nippur.

tube with the seed to be dropped at the bottom of the furrow. The seal had metal caps with rhomb and palmette decoration, and moreover a cross and a rhomb, the common emblems of the Cassite period.

Arad ^aNin-sar

Seal impress. on a clay tablet¹ dated in the 4th year of Nazimaruttash. Nippur. CBS. 3657.

- 570 Alternate palms and squares, a geometrical pattern.

Seal impress. on a fragment of clay bulla with marks of strings. Nippur. CBS. 14258.

- 571 The worshipping of Adad standing on a crouched bull. He has a flounced robe. Behind him a servant in short loin cloth brings a pail and a libation vase(?). The two worshipers wear the Assyrian fringed shawl. The second, probably an attendant, carries spear and bow and has a long stola across his shoulders.

Broken cyl. seal. Basalt, 26 x 14½ mm. MS. Coll. CBS. 14479.

- 572 A seated god in flounced robe, drinks through a pipe from a vase placed on an X stand in front. A bull idol on a square base below a canopy is probably the emblem of Adad. The other symbols are the ampulla and libra and a squat monkey.

Cyl. seal. Soapstone, 20½ x 10 mm. MS. Coll. CBS. 14472.

- 573 The worshipping of a strange seated deity with both hands up right and left and perhaps a small figure seated crosswise in her lap and holding a vase or bird(?). Her head is in front face(?), very indistinct, with hair on either side and a heavy horned mitre, not unlike a bull's face. She has a flounced robe, a seat covered with the same material and resting on lance shaped legs and a footstool. The sharp weapon near her hand is perhaps an emblem like the spear of Marduk. There are a club or libra in front of her seat and an arrow behind.

A colossal offering table is spread in front. It rests on a columnar shaft with three curved legs, the two foremost of which only are drawn. On each leg stands a square headed instrument like a hammer, a shovel or a fan used for ritual purpose. Each has a knob half way of the handle. The upper part of the table is built like a gridiron with serrated bars for holding charcoal. A kid offering is placed upon it and fenced in between two posts arising from the table. The left one is just another shovel or fan with a knob half way of the handle. A small attendant in short skirt seems to touch or seize

¹ Published by A. T. CLAY, PBS. II, 2, No. 20, and pp. 65, 66.

it. A second attendant on the opposite side steps toward the right post, a small fan in hand. They are probably servant priests attending to the sacrifice.

Behind the goddess, a female servant with a strange head in profile and a flounced robe adores with one hand up. A tall bareheaded figure in checkered or fringed robe holds point down a lance with a side buckle or a door post symbol of the shrine(?). Last of all the worshiper in turban and fringed shawl adores with one hand up. His hair is tied in a short tail behind.

On the reverse there are a scorpion over a tree of life—or a serpent, and an eagle(?).

Cyl. seal. Soapstone, 64 x 29 mm. MS. Coll. CBS. 14450.

- 574 The worshipping of a seated bearded god, one hand holding a cup, the other resting on his knees. He is dressed in the Assyrian style. He has a diadem about his head, his hair hanging in heavy mass behind with a tasselled fillet down to the waist. A long shawl with several zones of fringes or embroideries, and covering shoulders and arms above the elbows is girded about him. His chair has a high curved back, a cushion and a bar across the legs. His feet rest on a crouched animal, dog or dragon(?).

In front there is a pointed vase on a high stand with three cross bars, an emblem of liquid offering and the very picture of the cuneiform sign of abundance. On the other side an attendant or worshiper stands with a fan in one hand and the end of his stola in the other. This long narrow band thrown over his shoulder and hanging to his heels behind is an emblem of his dignity and function. He has the Assyrian beard and hair with a fillet tied about an embroidered robe with zones of fringes.

There are moreover a star with eight points above a tree, three dots dividing the field and two border lines with chevrons.

Convex cyl. seal. One piece broken off. Serpentine, 32 x 11 mm. Bagdad, 1889. CBS. 1061.

- 575 Assyrian libation scene. A bearded figure—a king(?)—stands up, a libation cup in one hand, the other resting on his bow. He has the usual heavy hair bound by a fillet, and robe with zones of fringes.

There are a pointed vase on a high stand in front, and on the opposite side the attendant holding a fan and the end of his stola. He has the usual long beard, hair and fringed robe. The reverse has a star above a tree.

Cyl. seal. Black diorite, 27 x 12 mm. Bagdad, 1890. CBS. 5015.

- 576 The Assyrian kneeling bowman shooting the wild bull. He has a beard, long hair, a short fringed tunic girded about, a quiver and a sword hung across his shoulders. The bull has fallen on his knees, smitten to death.

The sign between them formed of two cross nails, designs the bowman as a god: *ilu*, Bel-Marduk, Ninib or Ashur. There are a crescent and a star above.

Convex cyl. seal. Black diorite, 26 x 11½ mm. MS. Coll. CBS. 14454.

- 577 The kneeling bowman shooting an antelope. A quiver and a sword(?) are hung across his shoulders. There are a crescent and rhomb in the field. Rough work cut with the wheel.

Cyl. seal. Chalcedony, 25½ x 12 mm. Bagdad, 1890. CBS. 5036.

- 578 The bowman shooting the wild bison, surrounded by birds of prey. He has long hair and beard, a short fringed tunic girded about, a sword and quiver hung across his shoulders. The bison has a hairy coat. There are branches about him. One eagle perches on his back, another soars with spread wings in front.

Convex cyl. seal. Serpentine, 32 x 12 mm. MS. Coll. CBS. 14421.

- 579 The goddess Ishtar standing in the middle of a circle of arrows. In front of her there are a square table on four legs, a high censer, and several emblems, the crescent and the double nail of Nabû.

Cyl. seal. Much worn. Stalactite, 24 x 12 mm. Gezer, Palestine(?), 1912. CBS. 14397.

- 580 The worshipping of Ishtar. She steps forth surrounded by a halo of clubs or arrows, one hand lifted in sign of blessing, the other holding a necklace or diadem. She has quivers with bow and arrows hung crosswise on her shoulders, a feather mitre, her long hair hanging on her back, a short tunic and a flounced shawl girded about and opening in front to let pass her bare leg. In front of her, fire is burning in a grate like recipient on a columnar altar with a knob or ring on one side, probably a censer with charcoal. On the other side a bearded worshiper adores with one hand up. He has a cylindrical mitre, heavy hair tied in a mass, a robe with zones of fringes.

On the reverse there is a spear of Marduk with tassel ornaments on a two tiered base or ziggurat. The two nails across the shaft may be emblems of Nabû. The Igigi or heavenly spirits are the seven dots or stars above.

Cyl. seal. Black diorite, 26½ x 12 mm. Bagdad, 1889. CBS. 1052.

- 581 The worshipping of Ishtar of Arbil. She is seated, one hand lifted in sign of blessing, the other holding a necklace or diadem. She has a feather mitre, her hair tied in a heavy mass, a robe with zones of fringes, a seat with a high back and four projecting stars, a cushion, and a round between the legs. The columnar altar in front supports a cake offering(?) and a large vase.

The worshiper has both hands extended. He wears a fillet, his hair tied in a mass, a fringed robe girded about.

There is a tasselled spear of Marduk below the crescent.

Cyl. seal. Red jasper, 22 x 9 mm. MS. Coll. CBS. 14500.

- 582 The worshiping of a seated goddess, both hands extended and holding a diadem. She has the feather mitre, her hair tied in a mass, a robe with zones of fringes, a high backed chair with a cushion, and two rounds between the legs. In front of her a bird as an offering is placed on an X shaped table covered with a napkin. The worshiper on the other side has both hands extended, one hand waving a branch or a fan. He has long hair and beard and a fringed shawl. The two nails on the reverse may be a symbol of Nabû—or Ashur(?).

Cyl. seal. Jasper, 23½ x 11½ mm. MS. Coll. CBS. 14456.

- 583 A goddess like Ishtar steps forth arrows in one hand, bow in the other and two quivers crossed on her shoulders. She has a cylindrical feather mitre, her hair tied in a mass, a short tunic, a flounced shawl girded about and opening in front to let pass her bare leg.

Flat scaraboid seal with convex back. Carnelian with white layers, 27 x 12½ mm. Nippur. CBS. 14330.

- 584 The worshiping of Ishtar. She steps forth, one hand extended in sign of blessing, the other resting on the hilt of her sword, and quivers with bows hung across her shoulders. She has a cylindrical mitre with a star on the top, her hair tied in a mass, a short tunic and a flounced shawl girded about and opening in front to let pass her bare leg. The worshiper has both hands extended and one lifted in sign of adoration. He wears a round mitre(?), a beard, his hair tied in a mass, a robe with zones of fringes. There is a columnar altar or libra(?) in front, and behind the goddess a genius with a scorpion tail and his long hair bound by a fillet carries a pail in one hand and a cone fruit in the other.

Convex cyl. seal. Jasper, 27 x 12½ mm. Bagdad, 1889. CBS. 1043.

- 585 A worshiper stands in front of several emblems, one hand extended, one lifted in sign of adoration. He has the usual round mitre(?) long beard, hair and robe. The emblems are: four dots of Ishtar of Arbil(?); the crescent with tassels on a shaft resting on a base; the Assyrian flying sun disk, with wings and tail and two streamers; a rhomb, a six pointed star, a fish and two border lines.

Cyl. seal. Chalcedony, 16½ x 9½ mm. Bagdad, 1889. CBS. 1100.

- 586 The tree of life below the winged sun disk and between two rampant ibexes with head turned back. On the reverse there are a six pointed star above a fish and two border lines.
Convex cyl. seal. Impure chalcedony, 20 x 9 mm. MS. Coll. CBS. 14462.
- 587 A plant of life between two human headed winged sphinxes. They have a round mitre with horns and three points on the summit and long hanging hair. There are an eight pointed star on the reverse and two border lines.
Convex cyl. seal. Chalcedony with red layers, 34 x 14½ mm. MS. Coll. CBS. 7317.
- 588 A tree of life between two jumping ibexes. A six pointed star on the reverse.
Convex cyl. seal. Green jasper, 23 x 10½ mm. MS. Coll. CBS. 7315.
- 589 A tree of life, in form of a double palm tree between two rampant ibexes with head turned back attacked by two lions. There is a hare's head(?) in the field between the tails.
Concave cyl. seal. Hematite, 16½ x 8½ mm. MS. Coll. CBS. 14465.
- 590 A tree of life like the lower part of a palm tree, between two winged scorpionmen.¹ They have a conical mitre, long beard and hair. There is a six pointed star on the reverse. Rough work cut with the wheel.
Convex cyl. seal. Impure chalcedony, 25 x 12½ mm. Bagdad, 1889. CBS. 1060.
- 591 The tree of life under the winged sun of Ashur is worshiped by two winged geniuses. The tree, a knotted stem on a larger base, supports a halo of fourteen branches ending in fruits like an elongated acorn. Shoots are growing from the base of the stock. The flying sun disk has the wings, tail and talons of the eagle. The eagle with outspread wings, the brilliant Imgig, was the emblem of Ningirsu, the warrior god of Lagash. Shamash of Sippar had rays or flowing wings on his shoulders. His sun disk had a cross star within, with undulating streams of rays between the branches. The king of Egypt, the heretic Amenophis, worshiped a solar disk with outspread wings of light, each ray terminating in a human hand. The Assyrian flying disk, symbol of Ashur, combined wings and rays in the same manner, changing the eagle's talons in streamers, and added at times within the disk and above a small figure of Ashur armed or blessing. The same emblem with a figure of Ahura-Mazda was adopted later

¹ Late Babylonian. Cf. WARD, *Seal Cyl.* No. 557.

on by the Persians. The disk on the present seal has only a crown-like ornament with two horns and a curved line perhaps derived from the horned mitre, or from the Egyptian flying beetle,¹ another emblem of the sun. The Assyrian art has a noted preference for horned and winged animals and geniuses.

The two winged geniuses step toward the tree, one hand up in sign of adoration, the other holding a branch with three fruits. They have a fillet about their heads and the usual beard, heavy hair and robe with zones of fringes, opening in front to let pass the bare leg under the short tunic. The tasselled end of their belt hangs down to their feet.

There are a crescent and rhomb on the reverse.

Convex cyl. seal.² Carnelian, 26 x 12½ mm. Bagdad, 1890. CBS. 5042.

- 592 The tree of life below the winged disk. It looks like a palm tree with knotted stem, spreading boughs and branches of fruits. The sun disk has wings and tail, front piece and horns, half beetle, half eagle. Two bearded worshipers approach with both hands extended. They have the usual fillet, mass of hair and long robe.

The emblems are a rhomb, a six pointed star, a kneeling gazelle and two border lines.

Convex cyl. seal. Chalcedony, 23½ x 12 mm. Bagdad, 1890. CBS. 5034.

- 593 The worshiping of a palm like tree of life, with shoots along the main stock. A worshiper stands with both hands extended. He has a short tunic girded about and a shawl opening in front to let pass his bare leg. The ends of his belt are projecting right and left. In front below the crescent there is a pile of cake offerings on an X shaped table. The winged sun disk half beetle, half eagle, shines above the rhomb. There is a border line. One fourth of the cylinder has been cut off.

Convex cyl. seal. Carnelian, 27 x 16½ mm. MS. Coll. CBS. 14443.

- 594 A tree of life under the winged disk is worshiped by two winged kneeling geniuses. It is a palm like tree with offshoots and a knotted stock reaching to the winged disk. The disk has curved horns. The geniuses have both hands extended, a round mitre with a fillet, long hair and beard. There is an eight pointed star above an hourglass shaped altar.

Convex cyl. seal. Carnelian, 34 x 13½ mm. MS. Coll. CBS. 14444.

- 595 The worshiping of the tree of life under the winged sun disk. It is a palm-like tree with a halo of branches round a knotted stock. The tree is guarded

¹ Cf. The beetle inlaid in gold on a bronze weight from Nimrud, *Brit. Mus. Cat.* No. 234, p. 223. LAYARD, *Mons^{ts}*, I, pl. 6, pl. 21.

² Published by WARD, *Seal Cyl.* No. 696.

on one side by a winged bird headed genius with both hands extended, a short tunic and a rich embroidered shawl opening in front to let pass his bare leg. There are two worshipers on the other side. The first—a king(?)—has both hands up. He has a cylindrical mitre bound with a diadem, heavy hair and beard, and a rich embroidered robe opening in front. The second, assistant or officer, dressed in the same manner but with a round mitre, carries a pail with one hand while adoring with the other. A line of eight dots between them is perhaps a symbol of Ishtar.¹

Convex cyl. seal. Blue chalcedony, 24 x 13½ mm. Bagdad, 1889. CBS. 1053.

- 596 A palm like tree of life under the winged disk worshiped by a kneeling bearded man with both hands extended touching the sun and the tree. He has his hair bound by a fillet and a fringed robe girded about, with the end of his belt—or a sword(?)—passing behind. There are a crescent, an eight pointed star, a rampant ibex and two border lines.

Cast of a convex seal cyl. Carnelian, 38 x 12 mm. Gezer, Palestine(?), 1912. CBS. 14399.

- 597 The palm like tree of life with offshoots between two crouched antelopes. On the reverse there are a winged disk and a rhomb, symbols of heaven and earth and two border lines. Roughly cut with burr and wheel.

Cyl. seal. Brown jasper, 19 x 10 mm. MS. Coll. CBS. 7316.

- 598 The tree of life, a palm tree with a halo of branches, fruits hanging, and offshoots from the base. It is guarded on one side by a winged genius carrying pail and conical fruit. He has the usual beard, long hair bound by a fillet, fringed robe opening in front to let pass his bare leg below a short tunic. On the other side a bullman worships with hands extended. His hair is bound by a fillet and tied in a loop behind. The reverse has a crescent and an eight pointed star.

Convex cyl. seal. Red jasper, 16½ x 8½ mm. Nippur, 1891. CBS. 8933.

- 599 A palm like tree of life with offshoots along the stock. A hunter with a bird like head and a short skirt attacks a rampant bull. There are a crescent and two large borders decorated with triangles, a very primitive pattern copying the fringes of a woven piece.

Cyl. seal. Serpentine, 48 x 12½ mm. Abu-Hatab. CBS. 14371.

- 600 The tree of life, three palms below the crescent and between two ostriches with raised legs and flapping wings. The reverse has a small goatfish.

Cyl. seal. Serpentine, 20½ x 10 mm. Bagdad, 1890. CBS. 5038.

¹ WARD, *ibid.* No. 761.

- 601 A tree of life, a simple stock on a bulging base supporting a winged disk among all sorts of animals. There are two crouched ibexes attacked by two winged dragons with lions' tails, in the field above two animals with head turned back, a crouched gazelle, a doe or calf with one leg up and on either side of the tree an ampulla and a libra.
Cyl. seal. Red mottled jasper, 23 x 11 mm. Bagdad, 1890. CBS. 5074.
- 602 A palm tree, probably a tree of life and a lion throwing down an antelope. The emblems are a sun disk(?), an eight pointed star and the seven Igigi stars.
Cyl. seal. Serpentine, 16½ x 7 mm. Bagdad, 1889. CBS. 1096.
- 603 Contest with wild animals. A winged figure with a flounced shawl girded about attacks a gazelle. There are a second symmetrical figure attacking a gazelle, a third gazelle on the reverse, and four fishes around the fighters.
Cyl. seal. White and brown chalcedony, 14 x 8½ mm. Nippur, 1894. hill X, grave 53. CBS. 14322.
- 604 Bêl-Marduk scimitar in hand fights with a winged sphinx. He has a beard, a fillet about his hair hanging in a mass behind and a short loin cloth. The sphinx has a woman's head, with heavy hair, a fillet and no beard. Behind the god there is a curious emblem like a lance point down on a two tiered base. The butt end has a round knob with a streamer. The point seems to taper into an animal's head with rings above and below. Scepters of that form with round knobs and handles tapering into animals' heads are represented on a boundary stone¹ of Nabuchadnezzar I, about B.C. 1125 discovered at Nippur.
Cyl. seal. Sardonyx, 17½ x 10½ mm. Nippur, 1894(?). CBS. 14317.
- 605 The four winged Bêl-Marduk fights with two rampant antelopes. He has a beard, his hair tied in a mass, an open Assyrian shawl with three zones of fringes. There are, moreover, a palm like tree of life, a fish and a rhomb, symbols of water and earth, and two border lines. Rough work cut with burr and wheel.
Convex cyl. seal. Carnelian, 32½ x 13½ mm. Bagdad, 1889. CBS. 1041.

¹ HINKE, *Boundary Stone*, fig. 47, p. 120. Cp. the standard of Ashur, from Khorsabad, in BOTTA ET FLANDRIN, *Mon^{ts}*, pl. 57.

See the lances with streamers in LAYARD, *Mon^{ts}*, I, pl. 20. WARD, *Seals in the Pierpont Morgan Library*, Nos. 203, 207. Cp. the older Sumerian lances with a hilt or side buckle or lines across the shaft, PEZARD, *Dél. t. XII*, figs. 105, 127. DE CLERCQ, *Cat. Nos.* 10, 18, 41, 71, 150. WARD, *Seal Cyl.* Nos. 189, 192, 284-286. L. LEGRAIN, *Dél. t. XVI*, p. 28. And CBS. 14450: No. 573.

- 606 The four winged Bêl-Marduk holds by the leg two rampant ibexes with heads thrown back. He has the usual heavy hair tied about, beard and open shawl.
Convex cyl. seal. Chalcedony, 27 x 14 mm. Bagdad, 1890. CBS. 5070.
- 607 The Assyrian hero Bêl-Marduk holds by the leg two rampant hairy bisons. He has the usual heavy hair tied about, beard and open shawl with three zones of fringes. The reverse has a genius clothed in a fish skin carrying a cone fruit and a pail. The cone fruit seems to have replaced the older Babylonian libation vase. The genius has a beard and a short tunic under his fish coat.
Convex cyl. seal. Carnelian, 25 x 14 mm. Bagdad, Kh² Coll. CBS. 1834.
- 608 A rampant ibex.
Cyl. seal, recut and nearly oval. Blue chalcedony, 33½ x 14½ mm. Nippur, 1891. CBS. 8915.
- 609 The winged Bêl-Marduk fights with a winged rampant dragon. The reverse has a crescent, a rhomb and a six pointed star.
Convex cyl. seal. Chalcedony, 19 x 11 mm. Shatra, 1891. CBS. 8987.
- 610 Bêl-Marduk in full pursuit and shooting with his bow at a winged dragon in flight. He has two quivers on his shoulders, an axe or sword in his belt, a round mitre, long hair and beard, and an open robe girded about and letting pass his bare leg. The fringes of his robe are spread between his feet, and the tasseled end of his belt floats behind. Six dots mark the outline of his bow like so many stars in a constellation.
The dragon has the head and forelegs of a lion, the hind legs of an eagle and the feather tail of a bird. His head is turned back while flying, with jaws wide open and one foreleg raised, claws outspread, ready to strike. The shaft on an arrow pierces his body. The emblems around are the seven stars of the Igigi, the crescent, the rhomb, the eight pointed star and two border lines.
A worshiper with both hands extended brings perhaps offerings. He has a round mitre(?), his hair tied in a mass, a beard, a Babylonian robe girded about.
The work is roughly cut with burr and wheel.
Cyl. seal. Chalcedony, 27½ x 15 mm. Bagdad, 1889. CBS. 1051.
- 611 The four winged Bêl-Marduk in front face like Gilgamesh with a beard and three locks of hair on either side holds by the leg two rampant dragons. He has the usual open shawl with three zones of fringes.

The dragons are most minutely engraved. They have the wings, tail, hind legs of an eagle and their body is covered with feathers. They have the head and forelegs of a lion and a double stream of breath escapes from their nostrils. Their long ears and mane may be derived from the feather crown and tresses adorning the head of older dragons of Gudea's time.

The emblems around are the eight pointed star, the passing bird, the fly, symbols of Ishtar, Ninni, Bau.

On the reverse an ithyphallic scorpionman with arms raised over his head supports a winged flying disk. He has bird legs and scorpion tail, a beard, a fillet about his head, and his hair tied in a mass. In the centre of the disk the god Ashur with head in profile lifts one hand in sign of blessing. His dress runs into the feather tail below the disk. He has a horned mitre, a beard, his hair tied in a mass. Two more heads are facing him at both ends of the wings.¹ Rays of light with hands(?) replace the talons of the eagle below.

The emblems on either side are the crescent, the seven pointed star, a seated dog and a small squat figure with one hand up like the squat monkey of older seals.

Cyl. seal. Carnelian, $16\frac{1}{2} \times 10\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1085.

- 612** The four winged Bêl-Marduk holds by the leg two winged sphinxes. He has a round horned(?) mitre, a beard, his hair tied in a mass, an open robe with three zones of fringes. The sphinxes have a human head with round mitre, heavy hair hanging in a mass and no beard, the forelegs of a lion, the hind legs and tail of a bull.

There are, moreover, a crescent and rhomb and two border lines.

Cyl. seal. The copper wire mounting is still inside. Carnelian, 26×12 mm. Nippur, 1894. CBS. 14387.

- 613** The four winged Bêl-Marduk between two human headed bearded winged sphinxes. There are a rhomb and a crescent. Rough work cut with burr and wheel.

Convex cyl. seal. Chalcedony, $21 \times 12\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5043.

- 614** The four winged Bêl-Marduk² holds by the leg two winged sphinxes with bearded human head. He has the usual round mitre, beard, heavy hair and open flounced shawl girded about above his short tunic. The sphinxes have the same round mitre, curled beard and heavy hair, the body and tail of a lion, with the wings of an eagle.

¹ Same winged disk with three heads is a symbol of Ahura-Mazda. Cf. the scorpionman on a seal with Aramaic inscription, about B. C. 600, WARD, *Seal Cyl.* No. 1153.

² Cf. WARD, *Seal Cyl.* Nos. 609, 610, 612, 613.

The reverse has an eight pointed star, a palm like tree of life, a rhomb and two border lines.

Convex cyl. seal. Chalcedony, $33\frac{1}{2} \times 16$ mm. Bagdad, 1890. CBS. 5059.

- 615 The four winged Bêl-Marduk between two winged sphinxes. He has a fillet about his head, heavy hair and undulating beard and an open robe with three zones of fringes. The sphinxes have a beardless human head, the body of a lion and the wings of an eagle.

Convex cyl. seal. Chalcedony, 31×17 mm. Bagdad, Kh² Coll. CBS. 1109.

- 616 The lance of Marduk held up by two composite monsters. They have the upper body of a man, with the curled hair of Gilgamesh and the lower part of the body of a lion with perhaps a scorpion tail.

Concave cyl. seal. Carnelian with white layers, $22\frac{1}{2} \times 12\frac{1}{2}$ mm. Bagdad, Kh² Coll. CBS. 1832.

- 617 A winged dragon in flying gallop with waving feather tail, one leg right in the air and a starlike ornament over his head(?), attacks a monster like an ostrich with a double gazelle head. The flying gallop betrays a western Cretan influence.

There are, moreover, a crescent and a bull's head.

Cyl. seal. Impure chalcedony, $30\frac{1}{2} \times 11\frac{1}{2}$ mm. MS. Coll. CBS. 7329.

- 618 The four winged Bêl-Marduk holds two ostriches by the neck. He has the usual round mitre, undulating hair and beard, and open flounced robe above his short tunic.

The emblems are the crescent, a rhomb, a fish and a goat—or bull(?). Roughly cut with wheel and burr.

Convex cyl. seal. Chalcedony, $27\frac{1}{2} \times 12$ mm. Bagdad, 1890. CBS. 5055.

- 619 The four winged Bêl-Marduk holds two winged sphinxes. He has the usual round mitre, long beard and hair and open flounced robe. The sphinxes have a bearded human head, a lion's body and tail and the wings of an eagle. Their hind legs and tail form a rhomb below the crescent. There is a fish in the field. Roughly cut with wheel and burr.

Convex cyl. seal. Blue chalcedony, $27 \times 14\frac{1}{2}$ mm. MS. Coll. CBS. 14482.

- 620 Bêl-Marduk without wings holds by the legs two winged sphinxes. He has the usual round mitre, undulating hair and beard, and open flounced robe above his short tunic. The tasseled end of his belt hangs down to his

feet. The sphinxes have a beardless human head with heavy hair and a lion's body.

The emblems are the rhomb, a fish, an Assyrian flying sun disk, curiously like an eye.

Cyl. seal. Chalcedony, $31\frac{1}{2} \times 15$ mm. M-S. Coll. CBS. 7319.

- 621 A rampant winged bull and an antelope. There are, moreover, a crescent, a six pointed star, a rhomb, two fishes, symbols of heaven, earth and water, and two border lines.

Cyl. seal. Impure chalcedony, $24 \times 11\frac{1}{2}$ mm. MS. Coll. CBS. 14484.

- 622 Animal scene in the Elamite style.¹ There are four crouched antelopes or ibexes in the upper register, four walking animals below, a rope pattern or guilloche between—a symbol of enclosure—two border lines and a third between the registers.

Concave cyl. seal,² roughly cut with wheel, burr and tubular tool. Chalcedony, $39\frac{1}{2} \times 15$ mm. Bagdad, Kh² Coll. CBS. 1828.

- 623 A winged genius with pail and cone fruit probably in front of a tree of life. He has a round horned(?) mitre, long beard and hair and open robe above his short plaited tunic. A second similar genius was standing on the other side of the tree. There is a six pointed star between.

Seal impress. on a fragment of black clay bulla with marks of strings. Nippur. CBS. 14408.

- 624 A four winged hero like Bêl-Marduk scimitar in hand seizes by the leg a deer with head turned back. The god has the usual fringed shawl opened in front to let pass the bare leg. The head has been broken off the seal.

A Sabæan—Minean(?)—inscription seems to mention the divine name of Allat. The writing resembles closely the Palmyra inscriptions.

אמחלת

Cyl. seal. Chalcedony, 27×13 mm. MS. Coll. CBS. 14477.

- 625 The worshipping of a seated goddess with a scepter (?) in hand and a three pointed Persian crown³ on her head. She has her hair tied in a loop, a robe with zones of fringes and a cubic seat with a low back and the front panel covered with cross lines representing a massive structure or woven material. The usual divine attendant with horned mitre, hair tied in a loop and flounced robe carries with both hands a libation vase or ampulla.

¹ Cf. *Dél. t. XVI*, Nos. 195, 315, 318.

² Published by WARD, *Seal Cyl.* No. 1035.

³ A seal cyl. with a similar figure is classed by WARD, *Seal Cyl.* No. 217, among the seals of the Gudea period.

The reverse had an ithyphallic Eabani. Part of his horned head, tresses, tail and phallus are still visible. The figure has been recut and replaced by a deity or worshiper in long robe adoring with one hand up. A nude bare-headed beardless figure with a tight belt and a phallus carefully designed lifts one hand in sign of adoration.

Convex cyl. seal. Agate with white layers, $25\frac{1}{2} \times 8\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1020.

- 626 A seated figure with the three pointed Persian crown plays on a four stringed harp¹ with a triangular frame. She has a fringed, braided robe, her long hair hanging on her shoulders, a low seat. Perhaps a serpent on her knees(?).

Cone seal. White chalcedony, $19 \times 13 \times 22$ mm. MS. Coll. CBS. 7307.

- 627 A seated figure, playing on a four stringed harp. She has a fillet about her head, her hair hanging, a plaited robe, a seat with a curved back, and covered with woven material. In front of her a small nude man is squatting like a monkey. There is a crescent above.

Flat scaraboid seal. Limestone, 16×13 mm. Nippur, 1891, from a grave. CBS. 9370.

- 628 A Babylonian worshiper stands with one hand up in front of an X shaped offering table. He has a round mitre, a beard and a fringed robe.

Flat scaraboid seal. Chalcedony, 14×12 mm. Nippur, 1891. CBS. 8941.

- 629 Same as above.

Flat scaraboid seal. Flint, 14×10 mm. Bagdad, 1891. CBS. 5478.

- 630 Seated god—or worshiper(?)—one hand up in front of an X shaped offering table. He has a round mitre, a beard, his hair tied in a mass, a long robe, a chair with a straight back, and one round between the legs. Roughly cut with burr and wheel.

Flat scaraboid seal. Agate with white and brown layers, 19×16 mm. Bagdad, 1891. CBS. 5477.

- 631 The worshiping of a seated god(?) with one hand up. He has a high mitre, a fringed robe, an X shaped seat. The worshiper dressed in the same manner stands with hands extended right and left. The reverse has a roughly cut caduceus, two circles and two border lines.

Cyl. seal. Green glazed pottery, $24\frac{1}{2} \times 12$ mm. Nippur, 1891. CBS. 3793.

¹ Cf. *Bismāya*, p. 268, the archaic relief. LAYARD, *Mon^{ts}*. I, 12, 22; II, 48, 49. Perhaps the spinning female on WARD, *Seal Cyl.* No. 217, is simply playing on the harp.

- 632 Two worshipers in long robes stand with hands extended right and left. There are, moreover, a crescent, a fish, three flying birds and two border lines.
Cyl. seal. Green glazed pottery, 46 x 13½ mm. Nippur, 1894, hill X, grave 53. CBS. 14321.
- 633 Four heads in four compartments below four stars with six points linked in a geometrical design. The heads have round mitres with a fillet or horns, a beard, and their hair hanging in a tail. They perhaps represent vanquished Hittite¹ enemies. There are two border lines.
Cyl. seal. Green glazed pottery, 28 x 12½ mm. Nippur, 1891. CBS. 8919.
- 634 A procession of five bearded men with round turbans and Persian trousers, and clasped hands approaching a last figure with the same beard and turban. The rest of the body is broken off. There are two border lines.
Broken cyl. seal. Green glazed pottery, 25½ x 11 mm. Nippur, 1894. CBS. 14342.
- 635 Birds with spread wings and mountains between two border lines.
Convex cyl. seal, not thoroughly pierced. Unbaked clay, 35 x 16 mm. Nippur, 1891. CBS. 8952.
- 636 Three birds—or winged disks(?)—and three fishes within two border lines.
Cyl. seal. Glazed pottery, 30 x 14 mm. CBS. 6191.
- 637 A standing Babylonian god in front of an ostrich(?). He has a round mitre, his hair hanging and a long robe. The reverse has a large Marduk spear.
Cyl. seal. Glazed pottery, 26 x 12 mm. Nippur, 1894, hill VIII, jewel jar. CBS. 14353.
- 638 The worshiping of emblems: the spear of Marduk, the double nail of Nabû, under the flying sun disk and between two border lines. The bare-headed worshiper in short braided tunic adores with one hand up.
Cyl. seal. Green glazed pottery, 22 x 8½ mm. Nippur, 1894, hill VIII, jewel jar. CBS. 14348.
- 639 A nude hunter in front face, club or spear in hand in front of a high horned deer. There is a smaller animal—a dog(?)—a flying bird and two border lines.
Cyl. seal. Green glazed pottery, 31 x 21 mm. MS. Coll. CBS. 14449.

¹ Cf. the Hittite war god Teshub, WARD, *Seal Cyl.* Nos. 777, 786, 791, 792, 794, 797, 875, 883, 915, 1031, 1048, 1049. The lines of prisoners with a rope round their neck, and their hands tied behind their back or the piles of cut heads of enemies, are familiar representations on all Sumerian, Babylonian, Assyrian, Persian monuments.

- 640 Bêl-Marduk steps over a serpent that he has seized by the tail. A worshiper in long robe adores with one hand up. There is a crescent above.
Cyl. seal, or bead of glazed pottery, 18 x 5 mm. Nippur, 1894, hill VIII.
CBS. 14355.
- 641 A long horned winged(?) ibex or dragon and the spear of Marduk.
Cyl. seal or bead of glazed pottery, 18 x 7 mm. Nippur, 1894, hill VIII.
CBS. 14352.
- 642 A serpent, the tasselled spear of Marduk, the crescent and an eight pointed star between two border lines.
Cyl. seal or bead of glazed pottery, 24 x 11 mm. Nippur, 1894, hill VIII.
CBS. 14350.
- 643 The kneeling Persian bowman ready to shoot. He has a short beard, his hair bound by a fillet, a tight tunic, short and broad trousers and a dagger in his belt.
Bell shaped seal with a suspension ring on the top. Baked pottery, 23 x 14½ x 14 mm. A pendant of necklace(?). Nippur, 1894. CBS. 14381.
- 644 A nude bowman with legs wide apart and shooting at a serpent.
Cyl. seal or bead of glazed pottery, 17 x 7 mm. Nippur, 1894, hill VIII.
CBS. 14359.
- 645 A nude bowman shooting at a serpent.
Cyl. seal or bead of glazed pottery, 13½ x 4 mm. Nippur, 1894, hill VIII.
CBS. 14360.
- 646 A bowman in short loin cloth shooting at a horned serpent. There are two border lines.
Cyl. seal or bead of glazed pottery, 22 x 8 mm. Nippur, 1894, hill VIII.
CBS. 14354.
- 647 Bel-Marduk and the serpent.
Broken bead of glazed pottery, 8 x 4½ mm. Nippur, 1894, hill VIII.
CBS. 14361.
- 648 A nude bowman with legs wide apart and shooting at a serpent.
Cyl. seal or bead of green glazed pottery, 15 x 6 mm. Nippur, 1894, hill VIII. CBS. 14358.
- 649 The same as above shooting at a winged dragon.
Cyl. seal or bead of green glazed pottery, 12 x 6 mm. Nippur, 1894, hill VIII. CBS. 14356.

- 650 A bowman shooting at a serpent.
Cyl. seal or bead of green glazed pottery, $11\frac{1}{2} \times 5$ mm. Nippur, 1894, hill VIII. CBS. 14357.
- 651 A composite monster seizing a serpent. He has the wings, tail and perhaps the legs and head of a bird with long feathers, but the arms and chest of a man.
Cyl. seal of green glazed pottery, 22×11 mm. Nippur, 1894. CBS. 14312.
- 652 Two winged scorpionmen facing each other. They have a conical horned(?) mitre, long beard and hair, bird legs and a sting at the end of their tail arising above the wings. The reverse has a crescent and a six pointed star.
Cyl. seal of green glazed pottery, $18\frac{1}{2} \times 10$ mm. Nippur, 1895. CBS. 14329.
- 653 The tree of life guarded by a winged human headed lion, with a horned(?) mitre and a pointed beard. The tree has three double curved branches with fruits.
Cyl. seal of glazed pottery, $25\frac{1}{2} \times 11$ mm. Nippur, 1895, hill X. CBS. 14328.
- 654 A nude winged hero holds the spear of Marduk in one hand, while lifting his other hand over it. He has long hair and beard and a fillet about his head. A winged human headed(?) dragon keeps watch in front of a small column, the emblem of Nabû(?).
Cyl. seal of green glazed pottery, 16×10 mm. Nippur, 1894. CBS. 14366.
- 655 A rampant antelope, a six pointed star, an offering table(?), a serpent, a tasselled crescent on a shaft resting on a small base.
Cyl. seal of green glazed pottery, 21×10 mm. Nippur, 1895, hill X. CBS. 14308.
- 656 A large horned serpent and two small ones.
Cyl. seal or bead of green glazed pottery, 12×6 mm. Nippur. CBS. 14384.
- 657 The goatfish of Ea and the serpent.
Cyl. seal or bead of green glazed pottery, 14×7 mm. Nippur. CBS. 14385.
- 658 Two ostriches facing between two border lines.
Cyl. seal of green glazed pottery, $24\frac{1}{2} \times 11\frac{1}{2}$ mm. Nippur, 1895, hill X. CBS. 14327.

- 659 A palm like tree of life guarded by two rampant, winged, human headed lions. The wings are curled up after the Persian style. The heads have long hair and beard and a diadem bound about. The reverse has a crescent and a star.

Cyl. seal of green glazed pottery, $18\frac{1}{2} \times 9$ mm. Shatra, 1890. CBS. 8996.

- 660 A Persian hero holds by the horn two rampant ibexes. His lower garment is braided or flounced, closed and drawn up in front as if to represent trousers. He has a short embroidered tunic with a smooth front and laps or fringes on the sides just above the belt, a short pointed or curled beard, a mass of hair undulating over the neck and a Persian crown or low turban with a flat top.

The ibexes have rugged, curved horns, a tuft of beard and a knotty massive body very well observed.

Convex cyl. seal. Carnelian, $28\frac{1}{2} \times 12$ mm. Bagdad, 1891. CBS. 5129.

- 661 A Persian hero seizes by the leg two rampant winged lionmen. He has the usual crown, long hair and beard, embroidered vest, trousers and boots. The monsters with their human head turned aside have long hair and beard and a curious ibex horn. The reverse has a crescent, a bird, a plant of life like the silphium.

Cyl. seal. Marmolite, $26 \times 11\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5073.

- 662 The Persian hero as above seizes by the leg two rampant winged ibexes with heads turned aside. The reverse has a crescent over a plant of life like the silphium.

Cyl. seal. Marmolite, 28×10 mm. Bagdad, 1890. CBS. 1044.

- 663 The Persian hero as above holding at arm's length by the head a winged lion and one without wings. The reverse has a crescent and a star.

Cyl. seal. Alabaster, $24\frac{1}{2} \times 11$ mm. MS. Coll. CBS. 14486.

- 664 The Persian hero as above but with a sword in hand holds by the leg a reversed lion. There is a crescent on the reverse.

Convex cyl. seal. Grey and white agate, 21×11 mm. MS. Coll. CBS. 7314.

- 665 Crossed lines between two border lines.

Cyl. seal or bead of green glazed pottery, 21×8 mm. Nippur, 1895, hill X. CBS. 14326.

- 666 A palm like tree of life, a crouched ibex, a six pointed star, a rhomb and a fish between two border lines, symbols of heaven, water and earth.

Convex cyl. seal. Yellow agate, $18\frac{1}{2} \times 10$ mm. MS. Coll. CBS. 14468.

- 667 Palm tree and antelope.
Cyl. seal of green glazed pottery, $17\frac{1}{2} \times 7$ mm. Nippur, 1894, hill VIII. CBS. 14351.
- 668 A palm tree between a squat monkey and a bounding antelope.
Cyl. seal of green glazed pottery, 32×14 mm. Nippur. CBS. 14295.
- 669 A palm and a passing ibex.
Cyl. seal of green glazed pottery, 23×12 mm. Nippur, 1895, hill X. CBS. 14306.
- 670 A plant of life with spear like stem and curved shoots between two springing wild bulls.
Cyl. seal of green glazed pottery, $23\frac{1}{2} \times 10$ mm. Nippur, 1891. CBS. 8942.
- 671 Three passing gazelles or does with short straight horns below two crouched gazelles with curved horns and a crouched winged griffin with a long feather on his head. There are moreover a crescent, a round disk, a winged sun disk with tail and streamers, a rhomb, a fish and two border lines.
Convex cyl. seal. Chalcedony, 26×12 mm. MS. Coll. CBS. 14483.
- 672 The spear of Marduk between two worshipers. The spear has two crossed bars instead of tasselled streamers and stands on a small pyramidal base. The worshipers adore with their hands up. They have a round mitre, long hair and beard and a long robe girded about. The reverse has an unfinished tree of life with only two leaves.
Convex cyl. seal. One end is cut off. Chalcedony, 26×15 mm. MS. Coll. CBS. 14478.
- 673 A Babylonian worshiper adores with one hand up the emblems of Marduk and Nabû, the spear and twin nails on the back of a wingless dragon—the *Šir ruššu* of Marduk—crouched on a brick base or altar. He has a round mitre, long hair and beard, and a long robe girded about. There is an eight pointed star above. The reverse has a second star, a cross and a palm.
Convex cyl. seal. Flint, $23\frac{1}{2} \times 12\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5075.
- 674 The Babylonian worshiper as above adoring the spear of Marduk. There is a vertical crescent behind.
Impress. of a ring on a clay bulla. Nippur. CBS. 11161.
- 675 The Babylonian worshiper as above, adoring the seated dog of Gula below the star and crescent. He stands between two clubs marking the limits of the shrine(?).

Oval flat seal with convex face and hemispherical back with a handle in stone copying a bronze mounting. It has two lions' heads and a central fluted knob with a suspension hole. Chalcedony, 18 x 15 mm. Bagdad, 1890. CBS. 5111.

- 676 The Babylonian worshiper as above adoring the symbols of Ea, the goat fish, resting on a square base and supporting the club with ram's head and fish tail. There are a crescent above and an Egyptian crux ansata behind.

Cone seal. Paste, imitation of opal or glass, 18 x 17 mm. South Babylonia, 1891. CBS. 5476.

- 677 The Babylonian worshiper as above adoring the spear, nail and lamp or censer, the emblems of Marduk, Nabû and Nusku, resting on a brick base or altar. The lamp is placed on a three legged columnar support.

Octagonal cone seal, with convex face. Chalcedony, 18½ x 12 mm. MS. Coll. CBS. 14530.

- 678 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû resting on a base altar.

Octagonal cone seal with convex face. Chalcedony, 13½ x 11½ mm. MS. Coll. CBS. 14529.

- 679 The Babylonian worshiper as above, adoring a winged dragon(?) resting on a base altar below an eight pointed star.

Octagonal cone seal with convex face. Chalcedony, 16 x 11 mm. MS. Coll. CBS. 14528.

- 680 The Babylonian worshiper as above, with a fillet about his head, adores the spear and twin sticks, emblems of Marduk and Nabû, resting on the back of Marduk's dragon crouched on a low base. The dragon has a horned crown, a serpent tail and serpent scales all over his body.

Octagonal cone seal with convex face. Chalcedony, 18 x 11½ mm. MS. Coll. CBS. 14524.

- 681 The Babylonian worshiper as above adoring with both hands the emblems of Marduk and Nabû resting on the back of the horned dragon crouched on a base altar, below the crescent.

Octagonal cone seal with convex face. Chalcedony, 17½ x 13½ mm. MS. Coll. CBS. 14523.

- 682 The Babylonian worshiper as above adoring with both hands the emblems of Marduk and Nabû resting on a base below a star.

Octagonal cone seal with convex face. Chalcedony, 15 x 11 mm. MS. Coll. CBS. 14518.

- 683 The Babylonian worshiper as above adoring with both hands the emblems of Marduk and Nabû resting on a base below a star.
Cone seal, with convex face. Grey jasper, 21 x 16 mm. MS. Coll. CBS. 7302.
- 683a The Babylonian worshiper in front of the emblems of Marduk and Nabû.
Impression of a cone seal on a clay bulla. Nippur. CBS. 14588.
- 684 The Babylonian worshiper as above adoring with both hands the emblems of Marduk and Nabû resting on a base below the crescent.
Octagonal cone seal with convex face. Chalcedony, 14 x 12 mm. MS. Coll. CBS. 7305.
- 685 The Babylonian worshiper as above.
Octagonal cone seal, with convex face. Chalcedony, 21 x 12½ mm. MS. Coll. CBS. 7306.
- 686 Two Babylonian worshipers as above adoring on either side of an emblem of Marduk resting on a base below the crescent.
Octagonal cone seal, with convex face. Chalcedony, 23 x 16 mm. MS. Coll. CBS. 7303.
- 687 The Babylonian worshiper as above adoring the emblems of Marduk, Nabû and Nusku, the spear, twin stick, and lamp on a support resting on a base below the crescent.
Cone seal with convex face. Glass like paste, 16 x 15 mm. Nippur, 1895, hill X. CBS. 14299.
- 688 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû resting on a dragon below a star.
Square cone seal, with convex face. Chalcedony, 14 x 14 mm. Nippur. CBS. 14314.
- 689 Two Babylonian worshipers as above adoring on either side the tasselled spear of Marduk below a winged sun with a central figure of Ashur—or Ahura-Mazda—and two smaller ones on the upper parts of the wings.
Octagonal cone seal. Limestone, 15 x 9 mm. Jokha, 1890. CBS. 12459.
- 690 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû resting on a base below the crescent.
Octagonal cone seal with convex face. Carnelian, 18 x 11½ mm. South Babylonia, 1891. CBS. 5473.

- 691 The Babylonian worshiper as above.
Octagonal cone seal with convex face. Chalcedony, 20 x 13½ mm. Bagdad, 1890. CBS. 5102.
- 692 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû resting on a base below a star.
Octagonal cone seal with convex face. Flint, 18½ x 12½ mm. Bagdad, 1891. CBS. 5471.
- 693 Two Babylonian worshipers as above adoring on either side the emblem of Marduk below the crescent. A second emblem behind, a club with two cross bars, is perhaps the symbol of Nabû.
Octagonal cone seal with convex face. Chalcedony, 20 x 14 mm. Bagdad, 1890. CBS. 5100.
- 694 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû resting on a base.
Octagonal cone seal with convex face. Red jasper, 16 x 8½ mm. Bagdad, 1891. CBS. 5474.
- 695 The Babylonian worshiper as above, adoring the emblems of Marduk, Nabû and Gula, the spear, the nail and the seated dog on a base altar below the crescent.
Octagonal cone seal with convex face. Blue chalcedony, 17½ x 11½ mm. Bagdad, 1889. CBS. 1107.
- 696 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû on a base below a star. A line leads from the hands of the worshiper to an X shape on the foremost part of the altar: an emblem on the head of the dragon(?).
Octagonal cone seal with convex face. Chalcedony, 21 x 13 mm. Nippur, 1890. CBS. 8940.
- 697 Two Babylonian worshipers as above adore on either side of the spear of Marduk resting on a base altar below the winged disk of the sun. The vertical line on an X shape behind may be an emblem of Nabû.¹
Octagonal cone seal with convex face. Chalcedony, 22 x 13½ mm. Nippur, 1890. CBS. 8937.
- 698 The Babylonian worshiper with a fillet, long hair and beard, and a fringed robe girded about adores with both hands the emblems of Marduk and Nabû, the spear and nail, resting on a horned wingless dragon of Marduk

¹ Over a cross road(?). *Ina ħarrani*. Protection while travelling(?). Cf. *Dél.* t. XIV, p. 107, note 1.

crouching on a base altar below the crescent. Behind the altar there is a candlestick, the emblem of Nusku, with one or two lamps engraved with minute details. It was probably a copper stand,¹ with a columnar shaft resting on three legs. The shaft is a suit of globular pieces supporting two oil lamps with a projecting burner and a round handle. The lower lamp is perhaps simply a copper disk fitted on the shaft below the real lamp to receive the dripping burning oil. There is a small rhomb behind the worshiper.

Cone seal with convex face. Chalcedony, 21 x 17. Constantinople, 1891. CBS. 9346.

- 699 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû and the club of a war god(?) resting on a base below a star.

Octagonal cone seal with convex face. Blue chalcedony, 19½ x 12½ mm. Babil, 1890. CBS. 8961.

- 700 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû, and two clubs resting on a base below the winged sun(?).

Cone seal with a convex face. Chalcedony, 12 x 14 mm. Bagdad, 1890. CBS. 5101.

- 701 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû on a base. There is a small rhomb behind.

Octagonal cone seal with convex face partly broken. Chalcedony, 20 x 13 mm. Bagdad, 1890. CBS. 5126.

- 702 The Babylonian worshiper as above adoring the spear, twin stick and lightning fork of Marduk, Nabû and Adad resting on a base below a star.

Octagonal cone seal with convex face. Chalcedony, 15 x 10 mm. Bagdad, 1891. CBS. 5472.

- 703 The Babylonian worshiper as above adoring the emblems of Marduk and Nabû on a base below the crescent.

Octagonal cone seal with convex face. Limestone, 18 x 13½ mm. Bagdad, 1890. CBS. 5103.

- 704 The Babylonian worshiper adoring with both hands up. He has a fillet about his head, long hair and beard, and a long robe girded about.

Octagonal cone seal with convex face. Blue chalcedony, 17½ x 10 mm. MS. Coll. CBS. 14520.

¹ The Melek Taous or copper birds of the Yezidis are perhaps a survival of this old Babylonian worship. LAYARD, *Nineveh and Babylon*, p. 48.

- 705 The emblems of Marduk and Nabû on a base below the crescent.
Cone seal with convex face. Chalcedony, 14 x 12 mm. MS. Coll. CBS. 14526.
- 706 The emblems of Marduk and Nabû on one base, the lightning fork of Adad on a second and perhaps a passing bull and a star.
Broken square seal. Limestone, 18 x 10½ mm. Bagdad, 1890. CBS. 13141.
- 707 The spear, nail and lightning fork of Marduk, Nabû and Adad on a base. A fourth emblem like a fish over a cross is perhaps the head of the serpent dragon undulating below the base.
Square cone seal. Limestone, 18 x 17 mm. Bagdad, 1891. CBS. 5469.
- 708 The emblems of Marduk and Nabû on the back of the horned wingless dragon of Marduk.
Square cone seal. Clay, 18 x 15½ mm. Nippur, 1891. CBS. 8939.
- 709 A winged attendant genius(?) adoring with both hands up the lamp of Nusku¹ resting on a high candlestick. He has the Babylonian fillet, long hair and beard and girded robe.
Octagonal cone seal with convex face. White and brown agate, 15 x 10 mm. MS. Coll. CBS. 14519.
- 710 The bullman Eabani touching or holding with both hands two ashera or door posts symbols of a gate. They support an emblem of the sun and rest on a small mount at the surface of the liquid abyss. Eabani has a round mitre with three lines around and a horn like ornament behind, long hanging hair and beard, a threefold belt, the legs and tail of a bull but not ithyphallic. He has the usual attitude of the porters opening the gates of the morning sun. The gate is divided by double lines into three panels filled with chevrons. It rests as in most cases on a small mount or door socket. The liquid abyss extending below is found again on the famous image of the Sun god of Sippara.² The sun emblem above is the usual cross with streams of rays between the branches.
An inscription in cuneiform characters seems to give the name of the hero.

^a*Zi-ba*

¹ Cf. the lamps on a stand on the kudurrus of Melishipak, KING, *Boundary Stones*, pl. XIX; of Nabukadnezzar I, KING, *ibid.*, pls. LXXXIII-XCI; HINKE, *Boundary Stone*, p. 120.

² The relief of Nabû-apal-iddin, about B. C. 870, was the copy of an older document. KING, *Boundary Stones*, pls. XCVIII-CII.

It is an uncommon name meaning the god who seizes, catches, retains fishes. A god *Zi-suhur*¹ is mentioned earlier and his name has nearly the same meaning. Perhaps they refer to Eabani who, together with Gilgamesh, was an attendant of Shamash and also Ea, controlling the morning gates, perhaps also the lock gates or at least holding the spouting vase. The fishman is often represented holding a spouting vase.

Cone seal with convex face. Blue chalcedony, 23 x 21 mm. Bagdad, 1891. CBS. 5470.

- 711 A hero like Gilgamesh in front face with wild locks,² legs apart, arms extended holding a scorpion and a serpent twisted round a spear. There are a gazelle—or hare(?)—between his legs and above his shoulders two birds picking at his hair. Rough work cut with the wheel.

Cone seal with convex face. Blue and grey agate, 24 x 22 mm. Constantinople, 1891. CBS. 9382.

- 712 A winged disk of the sun over a tree of life. The curved line above the disk is probably an imitation of the head and antennæ of the flying beetle.

Cone seal with convex face. Blue chalcedony, 17 x 14 mm. The copper wire of the mounting is still inside. Nippur, 1891. CBS. 3794.

- 713 A Babylonian worshiper with a fillet, long hair and beard and a girdle about his fringed robe, with one hand up adores a winged scorpion standing on a base. Between them there is a plate like recipient on a columnar altar below the crescent. The scorpionman has a conical horned mitre and long hair and beard.

Cone seal with convex face. Lapis lazuli, 23½ x 20 mm. Bagdad, 1891. CBS. 5475.

- 714 A seated deity with one hand lifted in front of a square altar supporting a bird like emblem. The seat has a high back and rests on a low base.

Cone seal with convex face. Agate, 14 x 13 mm. Bagdad, 1890. CBS. 5118.

- 715 The forepart of the body of a horned animal joined to the reversed forepart of the body of another. Two stars or dots limit the field.

Hemispherical seal. Limonite, 14 x 13 mm. Nippur, 1894. CBS. 3984.

- 716 The fishman holding a small vase. He has a fillet, long hair and beard and a threefold belt.

¹ SAI. No. 1335: *kinšur*, perhaps to be read *ḡurum*, *ḡikum*, *ḡzi*. Cf. E. HUBER, *Personen Namen*, p. 181, Nos. 8, 9.

² WARD, *Seal Cyl.* Nos. 642–646.

- Octagonal cone seal with convex face. Red jasper, $11\frac{1}{2} \times 8\frac{1}{2}$ mm. Nippur, 1895, grave 216. CBS. 14324.
- 717 Passing winged sphinx.
Scaraboid seal. Chalcedony, $18\frac{1}{2} \times 12$ mm. MS. Coll. CBS. 7304.
- 718 Passing winged sphinx.
Scaraboid seal.¹ Blue chalcedony, $16\frac{1}{2} \times 14$ mm. Nippur, 1894, grave 140. CBS. 6034.
- 718a Winged sphinx and plant.
Bronze ring. Diameter 27 mm. Parthian period. Nippur. CBS. 14709.
- 719 Winged sphinx.
Hemispherical seal. Carnelian, 10×10 mm. North Syria, 1891. CBS. 9399.
- 720 Winged squatting sphinx.
Scaraboid seal. Chalcedony, 15×13 mm. Bagdad, 1890. CBS. 5115.
- 721 Winged griffin in flying gallop.² The bird's head is adorned with a long curved horn like feather.
Scaraboid seal. Green jasper(?), $17\frac{1}{2} \times 14$ mm. Nippur, 1890(?). CBS. 2602.
- 722 Winged sphinx with long hair and beard seated in front of a columnar altar.
Cone seal. Green glazed pottery, $19\frac{1}{2} \times 18$ mm. Nippur, 1894. CBS. 12451.
- 723 A winged horned griffin squatting in front of two egg like dots.
Hemispherical seal. Green jasper, 11×10 mm. Nippur, 1894. CBS. 13138.
- 724 A winged horned griffin is squatting down with tail up and a long feather on his neck.
Scaraboid seal for a pendant. Limestone, $15\frac{1}{2} \times 13$ mm. Nippur, 1895, grave 324. CBS. 14364.
- 725 A winged bull crouching in a circle. A small dot in front.
Cast of a hemispherical seal, 18×17 mm. Gezer, Palestine, 1892(?). CBS. 14393.

¹ Found together with a garnet set in gold. CBS. 6035.

² The galloping griffin with his legs at full stretch is an artistic invention for rapid motion. The main centre was Minoan Crete. From there it spread to Egypt, Asia Minor, Persia and China. Cf. the hawk headed lions of Beni-Hasan, the Egyptian Cherubim and Seraphim, the flying gallop on Mycenæ reliefs and the bird griffin on a Melian vase of the middle Cycladic, S. A. EVANS, *Palace of Minos*, Vol. I. S. REINACH, *R. Archeolog.* 1900-1901. WARD, *Seal Cyl.* Nos. 633, 1090, 1099.

- 726 Squatting winged bull.
Hemispherical seal. Jasper, $9\frac{1}{2} \times 9$ mm. MS. Coll. CBS. 14446.
- 727 Winged bull.
Hemispherical seal. Carnelian, 10×10 mm. North Syria, 1890. CBS. 9398.
- 728 A lion running with tail up.
Hemispherical seal. Green jasper with red spots, 11×10 mm. Nippur, 1894. CBS. 3985.
- 729 Crouching lion.
Hemispherical seal. Chalcedony, $14\frac{1}{2} \times 14$ mm. Bagdad, 1890. CBS. 9387.
- 730 Running lion.
Ring stone. Cameo agate, $8 \times 7 \times 2\frac{1}{2}$ mm. Babylonia. CBS. 9410.
- 731 Lion and scorpion.
Hemispherical seal. Chalcedony, $20 \times 18\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5106.
- 732 The Persian hero holding the lion with curled wings with one hand and the scimitar with the other. He has a crown, long hair and beard, vest, trousers and boots.
Cone seal. Green glass imitation of beryl, $17\frac{1}{2} \times 17$ mm. Nippur. CBS. 6199.
- 733 The Persian hero holding a rampant lion.
Seal impress. on a clay bulla with marks of strings. Nippur, 1894, Murashu's house. CBS. 4014.
- 734 The Persian hero, dagger in hand, seizes by the horn a rampant bull. There is a crescent above.
Seal impress. on a clay bulla with marks of strings. Nippur, 1894, Murashu's house. CBS. 4011.
- 735 The Persian hero holding in his arms two ibexes or gazelles.
Clay sealing with marks of strings. Nippur, 1894, Murashu's house. CBS. 4018.
- 736 The Persian hero holding two winged lions.
Cone seal. Blue glass or crystal, 17×16 mm. MS. Coll. CBS. 14516.
- 737 A bearded hero in turban and short tunic girded about fights with a lion.
Hemispherical seal. Limonite, $14 \times 12\frac{1}{2}$ mm. North Syria, 1891. CBS. 9395.

- 738 The Persian hero between two lions.
Ring stone. Carnelian, $12\frac{1}{2} \times 11$ mm. CBS. 9403.
- 739 Eight pointed star.
Flat seal, a pendant. Blue glazed pottery, $12\frac{1}{2} \times 12$ mm. Nippur. CBS. 14382.
- 740 The crescent on a tasseled conical support.
Scaraboid seal. Green glazed pottery, 14×10 mm. Abu-Hatab. CBS. 14376.
- 741 The plant of life(?). The Silphium(?).
Ring shaped seal. Chalcedony, 9×8 mm. The rusted iron mounting is still inside. Nippur, 1894. CBS. 14318.
- 742 The plant of life, an oval mass with cross lines and offshoots.
Ring shaped seal. Chalcedony, $10\frac{1}{2} \times 8\frac{1}{2}$ mm. Bagdad, Kh² Coll. CBS. 1120.
- 743 Star and plant of life, the styrax(?).
Clay sealing with marks of strings. Nippur, 1894, Murashu's house. CBS. 4023.
- 744 A paradise¹ with tree and plants of life, flowers, ibexes and birds—the peacock(?).
Clay sealing with marks of strings. Nippur. CBS. 4519.
- 744a Palm tree.
Bronze ring. Diameter 22 mm. Parthian period. Nippur. CBS. 14712.
- 745 A flower.
Cone seal. Chalcedony, $11 \times 5\frac{1}{2}$ mm. Nippur, 1894. CBS. 13130.
- 746 The plant of life. The silphium(?).
Ring seal. Chalcedony, inside diam.: 15; outside: $22\frac{1}{2}$ mm. Nippur, 1894, near the Murashu's house. CBS. 4499.
- 747 A flower. The saffron(?).
Hemispherical seal. Chalcedony with brown layers, $17\frac{1}{2} \times 16$ mm. Bagdad, 1890. Kh² Coll. CBS. 1103.
- 748 A flower like a crescent between two curved lines. The saffron(?).
Hemispherical seal. Limonite, 9×8 mm. North Syria, 1891. CBS. 9396.

¹ Cf. the tree of life, WARD, *Seal Cyl.* Nos. 711, 713.

- 749 A flower as above. The saffron(?).
Hemispherical seal. Menaccanite, $10\frac{1}{2} \times 9\frac{1}{2}$ mm. North Syria, 1891.
CBS. 9394.
- 750 A flower as above. The saffron(?). The lower leaves give it the likeness of a flying beetle.
Hemispherical seal. Chalcedony, $12\frac{1}{2} \times 12\frac{1}{2}$ mm. North Syria, 1891.
CBS. 9388.
- 751 Branch with flowers.
Ring stone. Cameo or opaque glass, $9 \times 8\frac{1}{2}$ mm. Nippur, 1894. CBS.
3986.
- 752 Flying bird or plant(?).
Duck shaped pendant. Chalcedony, $11 \times 5\frac{1}{2}$ mm. Babylonia. CBS.
9351.
- 753 Rough tree.
Duck shaped pendant. Chalcedony, 18×8 mm. Babylonia. CBS. 9350.
- 754 Winged flying sun.
Duck shaped pendant. Carnelian, 16×9 mm. Babylonia. CBS. 9352.
- 755 Crescent and two dots over the flying winged sun.
Duck shaped pendant. Chalcedony, 18×9 mm. Babylonia. CBS. 9349.
- 756 Crescent over the winged flying sun.
Cone seal with convex face. Chalcedony, 17×15 mm. Gezer, Palestine,
1912(?). CBS. 14402.
- 757 Star over the winged flying sun.
Duck shaped pendant. Blue chalcedony, $13\frac{1}{2} \times 7$ mm. MS. Coll.
CBS. 14515.
- 758 Crescent and two dots over the flying winged disk of the sun with tail and streamers.
Bell shaped seal with fluted shaft and suspension ring. Blue chalcedony,
 $13 \times 11\frac{1}{2}$ mm. MS. Coll. CBS. 14527.
- 759 A Persian fire altar, a column with a streamer on either side.
Ring shaped seal. Chalcedony, 11×9 mm. MS. Coll. CBS. 14517.
- 760 A winged flying sun disk with a tail and the head and antennæ of a beetle.
Scarab seal. Green glazed pottery, 14×11 mm. Nippur, 1894, hill VIII.
CBS. 14380.

- 761 The silphium or saffron flower like a flying horned beetle a symbol of the sun.
Ring shaped seal, nearly hemispherical, with eight circles disposed in two lines on the back. Limonite, 16 x 14 mm. Bagdad, 1890. CBS. 5108.
- 762 A scorpion.
Hemispherical seal. Limonite, 11 x 9 mm. North Syria, 1891. CBS. 9392.
- 763 A scorpion.
Hemispherical seal. Chalcedony, 10 x 9 mm. Bagdad, 1891. CBS. 5105.
- 764 Fish and serpent.
Porcupine shaped pendant. Glazed pottery, $17\frac{1}{2}$ x $11\frac{1}{2}$. Nippur. CBS. 14368.
- 765 Bird on the back of a crouched gazelle or ibex.
Ring shaped seal. Red chalcedony, 17 x 9 mm. Bagdad, 1889. CBS. 1104.
- 766 A goose.
Ring stone. Cameo, $6\frac{1}{2}$ x $5\frac{1}{2}$ mm. Babylonia. CBS. 9409.
- 767 A goose(?).
Hemispherical ring stone, engraved on the convex side. Carnelian, $9\frac{1}{2}$ x 9 x 4 mm. Babylonia. CBS. 9407.
- 768 A beetle, or soaring eagle.
Flat seal with cylindrical shaft and convex back. Agate with red and white layers, $12\frac{1}{2}$ x $12\frac{1}{2}$ mm. Bagdad, 1889. CBS. 1121.
- 769 Cock¹ and crescent.
Cone seal. Red jasper, $11\frac{1}{2}$ x $10\frac{1}{2}$ mm. Nippur, 1895, grave 216. CBS. 14325.
- 770 Cock crowing over a tree. There is a crescent on a pole and four dots or stars.
Square cone seal. Chalcedony, $14\frac{1}{2}$ x $7\frac{1}{2}$ mm. Nippur, 1899. CBS. 12453.
- 771 A cock with finely designed tail and comb and a tasseled necklace.
Hemispherical seal. Carnelian, $10\frac{1}{2}$ x 10 mm. Bagdad, 1890. CBS. 5120.
- 772 Cock with a feathered head and standing on one leg.
Ring shaped seal. Agate, 9 x $6\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5121.

¹ A cock above an altar, and above a tree. Cf. WARD, *Seal Cyl.* Nos. 1119, 1126.

- 773 Cock and flower(?).
Hemispherical seal. Chalcedony, $13\frac{1}{2} \times 13\frac{1}{2}$ mm. North Syria, 1891.
CBS. 9397.
- 774 A pheasant(?) with feathered head and spread wings.
Ring shaped seal. Chalcedony, 12×8 mm. Bagdad, 1890. CBS. 5113.
- 775 A bandy legged little figure with arms akimbo like the Egyptian Bes.¹ The next seal impression shows a galloping horse.
Clay sealing with marks of strings. Nippur, 1895, Murashu's house.
CBS. 4020.
- 776 A squat long tailed monkey.
Scaraboid seal. Red baked pottery, $17\frac{1}{2} \times 15\frac{1}{2}$ mm. Nippur. CBS. 14316.
- 776a A monkey.
Bronze ring. Diameter 20 mm. Parthian period. Nippur. CBS. 14711.
- 777 Wild boar and dog.
Clay sealing with marks of strings. Nippur, 1895, Murashu's house. CBS. 4015.
- 778 Wild boar.
Ring stone. Carnelian, $16\frac{1}{2} \times 12\frac{1}{2}$ mm. CBS. 9404.
- 779 Head of a wild boar.
Hemispherical seal. Chalcedony, 11×11 mm. Bagdad, 1890. CBS. 5109.
- 780 Crouching deer(?) or bull(?). Small dots in front.
Hemispherical seal. Jasper, 15×14 mm. Bismâya. CBS. 14333.
- 781 Crouching antelope.
Ring shaped seal. Carnelian, 13×9 mm. MS. Coll. CBS. 14532.
- 782 Ibex clearing a low shrub and roughly cut with burr and wheel.
Duck shaped pendant. Blue chalcedony, 17×7 mm. CBS. 9353.
- 783 Passing ibex.
Scarab seal. Green glazed pottery, $12\frac{1}{2} \times 9$ mm. Nippur, 1894, hill VIII.
CBS. 14379.
- 784 Passing ibex or antelope.
Scaraboid seal. Agate, 14×12 mm. Nippur. CBS. 14340.

¹ WARD, *ibid.* Nos. 1114, 1147.

- 785 Antelope crouching behind a gate—or a door post. There is a crescent above.
Porcupine shaped pendant. Limestone, 12 x 7 mm. Nippur, 1899. CBS. 12454.
- 786 Two ibexes' heads.
Ring stone. Carnelian, 13 x 11 mm. CBS. 9402.
- 787 Crouching deer with head turned back. There is a branch in front.
Hemispherical seal. Limonite, $12\frac{1}{2}$ x 11 mm. Bagdad, 1890. CBS. 5119.
- 788 Crouching bull(?).
Cast of a cone seal, 14 x $12\frac{1}{2}$ mm. Gezer, Palestine, 1912(?). CBS. 14403.
- 789 Crouching humped bull.
Ring shaped seal. Chalcedony, 15 x 12 mm. MS. Coll. CBS. 14522.
- 790 Crouching humped bull below a star.
Ring shaped seal. Chalcedony, 17 x 15 mm. Bagdad, 1890. CBS. 5114.
- 791 Crouching bull(?).
Hemispherical seal. Limonite, $11\frac{1}{2}$ x 11 mm. North Syria, 1891. CBS. 9391.
- 792 A passing bull with head down over a line of ground.
Ring shaped seal. Carnelian, 15 x $10\frac{1}{2}$ mm. Bagdad, 1890. CBS. 5116.
- 793 Passing humped bull.
Ring shaped seal with relief on the back in imitation of metal mounting.
Carnelian, 15 x 10 mm. MS. Coll. CBS. 14525.
- 794 Humped bull and crescent.
Ring stone. Lapis lazuli, $11\frac{1}{2}$ x 11 mm. CBS. 9405.
- 795 Passing humped—or winged(?)—bull.
Hemispherical seal. Limonite, $13\frac{1}{2}$ x 13 mm. North Syria, 1891. CBS. 9393.
- 796 A female(?) worshiper with both arms extended. Her hair hangs in a tress on her back. She has braided, plaited Persian trousers.
Ring shaped seal. Chalcedony, $14\frac{1}{2}$ x 8 mm. Bagdad, Kh² Coll., 1889. CBS. 1106.
- 797 A standing worshiper holding a stick or cone vase. He has a fillet about his head, no beard and a short loin cloth like Persian trousers.
Ring shaped seal. Carnelian, 15 x $9\frac{1}{2}$ mm. Nippur, 1890. CBS. 8938.

- 798 A standing worshiper as above, holding a branch or vase. He has a fillet about his hair and Persian trousers.
Ring shaped seal. Chalcedony, 19 x 10½ mm. Bagdad, 1890. CBS. 5107.
- 799 The worshipping or presenting of an eight shaped shield, a Syro-Hittite emblem. Two figures hold it up with both hands. One is a nude man with short hair and pointed beard, the other a kneeling(?) woman. She has a fillet about her hair with a loose streamer, a plaited robe girded about. The shield¹ has a well marked handle and a narrowing toward the middle but is designed with straight lines and sharp angles instead of the usual curves.
Ring shaped seal with two silphium or saffron flowers engraved on the back. Chalcedony, 24 x 19 mm. MS. Coll. CBS. 14445.
- 800 Horse and rider.
Ring shaped seal. Carnelian, 11½ x 9½ mm. North Syria, 1891. CBS. 9390.
- 800a Winged sphinx and seated dog.
Bronze ring. Diameter 22 mm. Parthian period. Nippur. CBS. 14710.
- 801 The goat fish of Ea supporting the club with ram's head and fish tail below the crescent.
Impress. of the stone seal of *Iz-gu-u mgal-la sha Artabbarri*.
Nippur tab. CBS. 5345. BE. IX, No. 13 and pl. VI.—Cf. Note 2.
- 802 Two falcons or fishing birds standing on both sides and seizing with their talons a big fish straight out of the water. The emblems above are the crescent, the flying sun disk and a star(?).
Impress. of the stone seal of *Shamash-ab-iddin* son of *Sin-ittanu*.
Nippur tab. CBS. 12857. PBS. II, 1, No. 144.
- 803 The goat fish of Ea, below the flying sun disk with a central figure of Ahura-Mazda. The god has both hands extended and holds a necklace or diadem.

¹ Cp. the shield of the Hittite warrior of Sinjerli, J. GARSTANG, *The Land of the Hittites*, pp. 280 and 281, No. 3.

² The following references are used:

—BE. IX=Bab. Expedition of the Univ. of Penna., Ser. A, Vol. IX, 1898: H. V. HILPRECHT and A. T. CLAY, *Business Documents of Murashû Sons of Nippur*, dated in the reign of Artaxerxes I, B. C. 464-424.
—BE. X=Id. Vol. X, 1904. A. T. CLAY, *Business Documents of Murashû Sons of Nippur*, dated in the reign of Darius II, B. C. 424-404.
—PBS. II, 1=The Univ. of Penna. The Museum Publications of the Bab. Section, Vol. II, No. 1, 1912: A. T. CLAY, *Business Documents of Murashû Sons of Nippur*, dated in the reign of Darius II.

He has the Persian crown, long hair, pointed beard and vest. Below the disk are spread the tail and talons of the eagle, above an Aramaic letter = perhaps the initial of the owner of the seal.

Impress. of the stone seal of *Bêl-zer-iddin*, the judge of the waters of the river, *mdaian sha mê nâr^d*...

Nippur tab. CBS. 5252. BE. X, No. 91.

- 804 The fishman holding the spouting vase. A double stream escapes from the vase, flows over his shoulder and body and is received in two vases with small handles resting on the ground. A fish swims along the liquid path. The fishman has long hair and beard and a belt. He is a symbol and servant of Ea, god of springs and rivers.

Impress. of the stone seal of *Uruddat¹* son of *Shambiebarra'*.

Nippur tab. CBS. 6134. PBS. II, 4, No. 173.

- 805 Two fishmen with hands clasped perhaps holding a vase, below the flying sun disk with streamers. They have a fillet, long beards and hair, and a squamy body.

Impress. of the stone seal of *Ellil-mukin-aplu* son of *Marduk-galad-aplim*.

Nippur tab. CBS. 12987. PBS. II, 1, No. 143.

- 806 Two fishmen as above below the flying sun disk.

Impress. of the stone seal of *Shamash-lindar* son of *Marduka*.

Nippur tab. CBS. 5184. PBS. II, 1, No. 25.

- 807 A hooded(?) falcon flapping his wings.

Impress. of the stone seal of *Bêl-ushallim* son of *Ina-šilli-Esagila*.

Nippur tab. CBS. 5295. BE. IX, No. 80.

- 808 A cock between a rhomb and a crescent.

Impress. of the stone seal of *Aḫ-iddina-Marduk*, governor of the people of Susa in Elam, *msbaknu sha mShushâni mElam*, son of *Bêl-ab-ušur*.

Nippur tab. CBS. 5484. PBS. II, 1, No. 50.

- 809 Two birds—falcons or doves—with curled wings on either side of a plant of life below the crescent. The plant may be the silphium.

Impress. of the ring² of *Padani* *'E-si'* the *Ustarbarri* of the king.³

Nippur tab. CBS. 5147. BE. X, No. 15.

¹ A Persian name like *Ruddātu*, *Arvad-data*, *Arvad-arpa-dâta*, given by the Sun god.

² The ring called *unqu* leaves an ovoid impression different from the stone cone—rarely cylinder—seal called *aban duppi*: "the tablet stone." The rings were generally in metal: gold, silver, copper, or iron; a few examples are in chalcedony.

³ The name is composed of *Paṭan* and the name of the Egyptian goddess Isis.

- 810 Two birds with head turned back stand on either side of a columnar altar or censer below the crescent(?).

Impress. of the bronze ring of *Baga'rushtum*, governor of the Indubai people, *shaknu sha* ^m*Indubai*, son of *Bagapātu*.

Nippur tab. CBS. 12837. PBS. II, 1, No. 16. And CBS. 5268. BE. X, No. 53.

- 811 A tree of life between two birds below the flying sun disk with streamers.

Impress. of the stone seal of *Ina-Esagila-lilbir* son of *Shulum-Babili*.

Nippur tab. CBS. 12844. PBS. II, 1, No. 66.

- 812 A crouching dog holds in his mouth a piece of game, bird or fox. There is a trifolium behind.

Impress. of the ring of *Nabû-natannu*, chief of the people of Susa of the tribe of *Shaknutu*¹, ^m*shaknu sha* ^m*Shushanû mârê* ^m*Shaknûtu*, son of *Aqbi-ilî*.

Nippur tab. CBS. 5255. BE. X, No. 64.

- 813 Two dogs with tail curled up.

Impress. of the iron ring of *Bêl-iddina*, brother of *Bêl-ittannu*, servant of *Arrilaktum*.

Nippur tab. CBS. 12850. PBS. II, 1, No. 137.

- 814 A Persian greyhound with a long tail, and his tongue hanging out of his mouth, his head turned back as if resting from a swift run.

Impress. of the stone seal of *Nergal-nâdin* son of *Nabû-mushêtiq-urru*, governor of the people of Susa. ^m*shaknu sha* ^m*Shushannê*.

Nippur tab. CBS. 5442. BE. IX, No. 7^a.

- 815 A passing horse in front of a small plant of life(?), on a line of ground and below the crescent.

Impress. of the stone seal of *Ardia* son of *Ubar*.

Nippur tab. CBS. 5365. BE. X, No. 122.

- 816 A lion forcing down a deer below a winged sun disk.

Impress. of the ring of *Bêl-ibni*, son of *Apla*, brother of *Ninib-eîr* and *Bêl-shumu*.

Nippur tab. CBS. 6125. PBS. II, 1, No. 107.

¹ The noble descendants of a *shaknu*.

- 817 A crocodile or salamander crawling on four.
Impress. of the nail marks and ring,¹ of *Bêl-ittanu* son of *Abu-ul-idi*, brother of *Bêl-našir* and *Marduk*. The nail mark of *Marduk* is in the upper corner.
Nippur tab. CBS. 5292. BE. IX, No. 49.
- 818 A barking dog—or onrushing lion.
Impress. of the iron ring of *Mattanu-iâma*.
Nippur tab. CBS. 5484. PBS. II, 1, No. 50.
- 819 A wild boar charging against a stack or hut(?).
Impress. of the stone seal of *Gundakka'* son of *Gundakka'*.
Nippur tab. CBS. 12835. PBS. II, 1, No. 150.
- 820 A passing lion below a winged flying sun.
Impress. of the gold ring of *Aplâ*, brother of *Bêl-sharušur*, governor of the Susanite tribe of the *Hisanu*, *ṁshaknu sha ṁShushani marê Hisanu*.
Nippur tab. CBS. 12844. PBS. II, 1, No. 66.
- 821 Two seated and crossed lions.
Impress. of the ring of *Shabbatâa* son of *Haggar*.
Nippur tab. CBS. 5367. BE. X, No. 85.
- 822 A horse.
Impress. of the bronze ring of *Aplâ*, the judge at the gate of the Gubarra, *ṁdaian sha bâbi sha ṁGubarra*.
Nippur tab. CBS. 12828, 5276. PBS. II, 1, No. 133; BE. X, No. 128.
- 823 A lion jumping on the back of a galloping horse and forcing him down.
Impress. of the iron ring of *Sijâmu'*, the *uṣtarbarri*, husband of *Bursbatu*.
Nippur tab. CBS. 12922. PBS. II, 1, No. 38.
- 824 A lion attacking a wild boar under a winged sun disk with streamers.
Impress. of the stone seal of *Makkur-Ellil*.
Nippur tab. CBS. 5358. BE. X, No. 60 and photo. 24, 26, 30.
- 825 A winged horned dragon attacks a wild boar under the crescent. There is a small seated animal above.
Impress. of the stone seal of *Dana* son of *Iddinâ*.
Nippur tab. CBS. 5295, 5265, 5362, 5365, 5366. BE. IX, No. 80, photo. pl. 17; BE. X, Nos. 130, 96, 122, 132.

¹ *Šuṣur u unqu*. The nail mark was made in the absence of seal or ring, probably by the scribe, in the manner of the cross in modern documents. It is not the actual impress. of any man's nail, as it shows no finger print with it, but it is named after its form, copying the marks left by a lion's claws.

- 826 A lion attacking a horse.
Impress. of the ring of *Shamash-muballit* son of *Mushezib-Marduk*.
Nippur tab. CBS. 6130. PBS. II, 1, No. 5.
- 827 A winged human headed sphinx with mitre, long hair and beard, forces down a horse—or antelope(?).
Impress. of the stone seal of *Ishtabuṣanu*, judge of the river Sin, *daian Nâr-Sin*.
Nippur tab. CBS. 5139, 5257, 5320, 12880. PBS. II, 1, No. 14, 7; BE. X, No. 8, 46.
- 828 A crouching winged dragon, crushing a serpent under his fore paws.
Impress. of the ring of *Balaṭu* son of *Ellil-shum-ukîn*.
Nippur tab. CBS. 12870. PBS. II, 1, No. 148.
- 829 A galloping winged dragon.
Impress. of the ring of *Bibâ* son of *Barikki-Shamash*. The name was probably engraved on the ring in Aramaic letters.

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Nippur tab. CBS. 12833. PBS. II, 1, No. 147.

- 830 A passing winged griffin under the crescent.
Impress. of the ring of *Bêl-apal-iddina* son of *Balâṭu*.
The impress. of a second seal shows the Persian hero holding by the horn a rampant winged dragon.
Nippur tab. CBS. 13045. PBS. II, 1, No. 166.
- 831 A passing sheep or ram.
Impress. of the ring of *Nabû-shuri'* servant of *Shataḥba'*. His name was engraved on the ring in Aramaic letters.

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Nippur tab. CBS. 12849. PBS. II, 1, No. 113.

- 832 A passing winged bull.
Impress. of the ring of *Rahim-ili* son of *Ribat*.
Nippur tab. CBS. 5362. BE. X, No. 96.
- 833 A passing bull on a line of ground between crescent and rhomb.
Impress. of the stone seal of *Gula-shumlishir* son of *Tukkulu*.
Nippur tab. CBS. 4989, 5197, 5339. PBS. II, 1, Nos. 57, 95; BE. X, No. 71.

- 834 A passing bull under the crescent.
Impress. of the stone seal of *Musbeḡib-Bêl*, son of *Erba*, chief of the Arbai, *shaknu sha mArbai*.
Nippur tab. CBS. 12953. PBS. II, 1, No. 47.
- 835 A passing humped bull, under star and crescent.
Impress. of the ring of *Bêlshumu*.
Nippur tab. CBS. 12826, 5137. PBS. II, 1, No. 145; BE. X, No. 131, photo. pl. 1.
- 836 A passing humped bull.
Impress. of the ring of *Shamû*, officer of the king, *mresh sharri*.
Nippur tab. CBS. 5364. PBS. II, 1, No. 130.
- 837 Two rampant crossed bulls under the winged sun disk.
Impress. of the stone seal of *Bêl-ittannu* son of *Zatamê*, governor—*shaknu*—of *Linadush-ana-Bêl*.
Nippur tab. CBS. 5256. BE. X, No. 75.
- 838 A passing horse.
Impress. of the stone seal of *Ellil-muballiṣ* son of *Labashi*.
Nippur tab. CBS. 5366. BE. X, No. 132, photo. pl. 27.
- 839 A passing horse under the crescent.
Impress. of a ring on a clay sealing with marks of strings. Nippur, 1895, Murashu's house. CBS. 4013, 4017, 4021, 4022, 4513-4518.
- 840 A lion forcing down a gazelle.
Impress. of the gold ring of *Bêl-shum-iddin* son of *Balaṭu* of the house of *Ab-ul-îdu*, *mâr bîti mAb-ul-îdu*.
Nippur tab. CBS. 6134. PBS. II, 1, No. 173.
- 841 A horse and a crouching antelope.
Impress. of the ring of *Bibâ* of the house of *Shulum-Babili*, *mâr-bîti sha Shulum-Babili*.
Nippur tab. CBS. 5252. BE. X, No. 91.
- 842 Two rampant crossed horses over a plant of life.
Impress. of the stone seal of *Bêl-tabṭannu-bulliṣu*, the *uṣtarbari*, son of *Bêl-erish*.
Nippur tab. CBS. 12895. PBS. II, 1, No. 96.
- 843 Two rampant crossed horses.
Impress. of the stone seal of *Iddina-Ellil* son of *Aḥê-iqîsha*.
Nippur tab. CBS. 5253. PBS. II, 1, No. 15.

- 844 Two half horses, heads and legs seen from afore as if driving the crescent, with a small figure of the Moon god inside. He has his hands raised in sign of blessing.

Impress. of a ring on a clay sealing with marks of strings. Nippur, 1895, Murashu's house. CBS. 4019.

- 845 A tree of life like a sunflower between two rampant horses.

Impress. of the stone seal of *Erba-Ellil*¹ son of *Ellil-bana*.

Nippur tab. CBS. 5295, 12840, 12973. BE. X, No. 80; PBS. II, 1, Nos. 13, 164.

- 846 A palm like tree of life between two rampant ibexes with head turned back.

Impress. of a stone seal with the name of the owner broken off the tablet.

Nippur tab. CBS. 12870. PBS. II, 1, No. 148.

- 847 A plant of life, like the silphium between two rampant ibexes with heads turned back.

Impress. of the stone seal of *Iddin-Bêl* son of *Dârmusdu*.

Nippur tab. CBS. 5414. BE. IX, No. 60, photo. pl. 6.

- 848 A palm like tree of life between two rampant winged griffins.

Impress. of the stone seal of *Ninib-uballit* son of *Bêl-iddina*, servant of *Bur-rushtish* a woman. There seems to be a cuneiform inscription above the tree(?).

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Nippur tab. CBS. 12833. PBS. II, 1, No. 147.

- 849 A tree of life with curved shoots between two rampant winged dragons.

Impress. of the stone seal of *Balaṭu* son of *Bêl-shumu*.

Nippur tab. CBS. 5204. BE. X, No. 33.

- 850 A palm like tree of life supporting a sunflower, guarded by two human headed winged geniuses, the scorpion man and the sphinx. The scorpion has a conical horned mitre, long hair and pointed beard, the legs of a lion(?) and a scorpion tail curled up, the sting showing above the wings. The sphinx has a Persian crown, long hair and pointed beard. He is seated while lifting one leg as if to touch the tree.

Impress. of the stone seal of *Ardia* son of *Bulluṭa*.

Nippur tab. CBS. 5273, 6134, 12842, 12871. BE. X, No. 50; PBS. II, 1, Nos. 173, 48, 120.

¹ Another seal of the same. Cf. No. 867.

- 851 Winged scorpionman as above, one leg lifted as if to touch a palm like tree of life supporting a sunflower.
Impress. of the stone seal of *Bêl-nadin* son of *Bêl-eṭir*.
Nippur tab. CBS. 5221. BE. X, No. 95.
- 852 A winged horned dragon with a scorpion tail, crouching on a line of ground below the crescent.
Impress. of the stone seal of *Shum-iddina* son of *Puḫḫuru*.
Nippur tab. CBS. 9555. BE. X, No. 44.
- 853 A winged horned dragon guarding a plant of life—the silphium(?)—below the crescent.
Impress. of the stone seal of *Ikkar-Ellil*.
Nippur tab. CBS. 12833. PBS. II, 1, No. 147.
- 854 A winged horned dragon with a scorpion tail crouching in front of a plant of life—or a rhomb(?).
Impress. of the ring of *Ninib-anabītishu*,¹ son of *Luidia*, scribe of the gate of Gula—or the great gate—*aklu sha abulli gula*.
Nippur tab. CBS. 5142. PBS. II, 1, No. 125.
- 855 A winged horned dragon with a scorpion tail crouching on a line of ground below the crescent. A forked tongue issues from his mouth.
Impress. of the stone seal of *Aplā* son of *Ninib-nadin*.
Nippur tab. CBS. 5317, 5441. BE. IX, Nos. 95, 94^a.
- 856 A winged horned dragon with a scorpion tail, crouching below the flying sun disk with streamers and guarding a plant of life like a sunflower.
Impress. of the stone seal of *Aplā* son of *Ellil-balaṣṣu-iqbī*.
Nippur tab. CBS. 5169. PBS. II, 1, No. 98.
- 857 A winged horned dragon with a scorpion tail and a forked tongue crouching on a line of ground.
Impress. of the stone seal of *Silim-ilāni* son of *Labashi*.
Nippur tab. CBS. 12885. PBS. II, 1, No. 67.
- 858 A dragon as above crouching under the crescent.
Impress. of the stone seal of *Ellil-ittannu* son of *Lamassu-nadin*.
Nippur tab. CBS. 12844. PBS. II, 1, No. 66.

¹ For stone seals—*aban duppi*—of the same, cf. No. 862. CBS. 5258, and No. 893.

- 859 A dragon as above crouching under the crescent.
Impress. of the stone seal of *Bêl-shumu*, son of *Bêl-bullîsu*, judge of the river Sin, *"daian sha Nâr Sin*.
Nippur tab. CBS. 5365. BE. X, No. 122.
- 860 A dragon as above.
Impress. of the stone seal of *Murashû*.¹
Nippur tab. CBS. 5365. BE. X, No. 122.
- 861 A dragon as above crouching under the crescent.
Impress. of the stone seal² of *Ellil-shumlîbir* son of *Nâdin*,³ clerk of Nippur at the gate of *Bît*... *"aklu sha Nippur sha abulli bît*...
Nippur tab. CBS. 5155, 6125, 5140. PBS. II, 1, Nos. 18, 107; BE. X, No. 98.
- 862 A dragon as above crouching under the crescent.
Impress. of the stone seal of *Ninib-anabîttishu*³ son of *Luidia*, scribe of the gate of Gula—or the great gate, *"aklu sha abulli gula*.
Nippur tab. CBS. 5253. PBS. II, 1, No. 15.
- 863 A passing winged horned dragon on a line of ground under the crescent.
Impress. of the stone seal of *Bêl-ab-iddina*.
Nippur tab. CBS. 12829.
- 864 A winged horned bull(?)—or dragon under the crescent.
Impress. of the stone seal of *Bêl-idishu* son of *Bêl-asûa*.
Nippur tab. CBS. 5147. BE. X, No. 15.
- 865 A winged horned dragon with forked tongue and scorpion tail standing on a line of ground, in front of a plant of life, below the crescent.
Impress. of a stone seal. Nippur tab. CBS. 5510.
- 866 A winged dragon as above in front of a columnar altar with a cake offering below the crescent.
Impress. of the stone seal of *Taqish-Gula* son of *Ardi-Ellil*.
Nippur tab. CBS. 5368, 12866. BE. X, No. 79; PBS. II, 1, No. 83.
- 867 A winged dragon as above.
Impress. of the stone seal of *Erba-Ellil*⁴ son of *Ellil-bana*.
Nippur tab. CBS. 5280. BE. X, No. 88.

¹ Cf. *Museum Journal*, 1923, p. 160.

² A ring of the same, cf. No. 888.

³ For a ring—*unqu*—of the same, cf. No. 854. CBS. 5142, with the same motive. And a second stone seal, No. 893.

⁴ Another seal of the same, cf. No. 845.

- 868 A winged dragon with horn and scorpion tail standing on a line of ground.
Impress. of the stone seal of *Ellil-aḫ-iddina* son of *Ellil-muballiṭ*.
Nippur tab. CBS. 5256, 5484. BE. X, No. 75; PBS. II, 1, No. 50.
- 869 Three foreparts of winged dragons or bulls with curled wings disposed like spokes in a wheel round the nave and suggesting the rapid motion of a wheel.
Impress. of the stone seal of *Ninib-naṣir* son of *Nabû-aḫê-iddina*.
Nippur tab. CBS. 5221. BE. X, No. 95.
- 870 As above.
Impress. of the stone seal of *Arad-égalmah* son of *Nadin*.
Nippur tab. CBS. 5231. BE. X, No. 125.
- 871 As above.
Impression of a stone seal on a clay bulla with marks of strings. Nippur, 1895, Murashu's house. CBS. 4012.
- 872 As above with three crescents in the intervals.
Impress. of the stone seal of *Ribat* son of *Niqûdu*.
Nippur tab. CBS. 5231. BE. X, No. 125.
- 873 As above three foreparts of winged dragons.
Impress. of the stone seal of *Dana*.
Nippur tab. CBS. 12859.
- 874 As above three foreparts of winged bulls.
Impress. of the stone seal of *Iddina-Marduk*, governor of Nippur, *ṁshaknu sha Nippur*, brother of *Aḫu-nûri'* and of *Ninib-mutir-gimilli*.
Nippur tab. CBS. 5226, 4988, 5176, 5250, 5253. BE. X, No. 97; PBS. II, 1, Nos. 64, 27, 29, 15.
- 875 As above three foreparts of winged bulls.
Impress. of the stone seal of *Labashi* son of *Bêl-muballiṭ*.
Nippur tab. CBS. 12870. PBS. II, 1, No. 148.
- 876 As above.
Impress. of the stone seal of *Bêl-ittannu* son of *Bêl-bulliṣu*.
Nippur tab. CBS. 6129, 12827. PBS. II, 1, No. 63, 106.
- 877 Three foreparts of horses¹ disposed like the spokes in a wheel round a triangular nave.
Impress. of the stone seal of *Min-iâmen*—מינימן—son of *Bêl-abuṣur*.
Nippur tab. CBS. 5266, 5367, 12841. BE. X, No. 84, 85.

¹ Cf. *Museum Journal*, 1923, p. 158.

- 878 Three foreparts of wingless bulls(?) disposed like spokes in a wheel round the nave.
Impress. of the stone seal of *Ninib-ab-iddina* son of *Aḫushunu*.
Nippur tab. CBS. 5352. BE. X, 90.
- 879 Three foreparts of winged bulls disposed as above.
Impress. of a stone seal. Nippur tab. CBS. 12869. PBS. II, 1, No. 104.
- 880 Three foreparts of wingless bulls disposed as above round a triangular nave.
Impress. of the stone seal of *Bēl-erish* son of *Nadintum-Bēl* servant of *Addannu*.
Nippur tab. CBS. 5414. BE. IX, No. 60.
- 881 Three foreparts of winged bulls disposed as above round the nave.
Impress. of the stone seal of *Bēl-shunu* son of *Labashi*.
Nippur tab. CBS. 5280. BE. X, No. 88.
- 882 Three foreparts of galloping horses with bit and bridle disposed like spokes in a wheel round a triangular nave.
Impress. of the stone seal of *Nidintum*, controller of dams—or sluices—*sha eli gish-bar sha nāru* of the rivers *Hurripikudu* and *Sāru*.
Nippur tab. CBS. 5295. BE. IX, No. 80, photo. pl. 17.
- 883 As above.
Impress. of the stone seal of *Nidintum*, son of *Nanā-nadin*, his seal keeper, *shakkil aban duppishu*.
Nippur tab. CBS. 12841.
- 884 Three foreparts of wingless bulls disposed as above about a round nave.
Impress. of the stone seal of *Iliqabaddu* son of *Apla*.
Nippur tab. CBS. 12841, 5219. BE. X, No. 70.
- 885 Three foreparts of a galloping horse, a winged bull and a lion, disposed as above about a round nave.
Impress. of the stone seal of *Libluṣ* son of *Labashi*.
Nippur tab. CBS. 12858. PBS. II, 1, No. 72.
- 886 Three foreparts of galloping horses with bit and bridle disposed as above about a round nave.
Impress. of the stone seal of *Labashi* son of *Nadin*.
Nippur tab. CBS. 5339. BE. X, No. 71.
- 887 Three foreparts of galloping horses as above.
Impress. of the stone seal of *Mitraen*, son of *Marduk-nādin-shum*.
Nippur tab. CBS. 5414. BE. IX, No. 60, photo. pl. 7.

- 888 Two human headed winged sphinxes are seated facing each other and joining one raised foreleg. They have a Persian mitre(?), long hair and pointed beards.
Impress. of the iron ring¹ of *Ellil-shumlilbir*, a clerk, son of *Nadin*.
Nippur tab. CBS. 12868. PBS. II, 1, No. 105.
- 889 Two sphinxes as above are seated facing each other on a line of ground below the crescent. They have the Persian crown, long hair and beards.
Impress. of the stone seal of *Dadia*.
Nippur tab. CBS. 9555. BE. X, No. 44.
- 890 Two seated sphinxes as above facing each other below the crescent.
Impress. of the stone seal of *Ellil-mukin aplu*, judge of the river *Nâr-Sin*.
Nippur tab. CBS. 5362, 5355. BE. X, No. 96; PBS. II, 1, No. 94.
- 891 Two human headed winged sphinxes are seated facing each other on either side of a columnar fire altar or censer, below the winged sun disk with streamers. They have the Persian crown, hair and beards.
Impress. of the stone seal of *Iddina-Bêl* son of *Bêl-abușur*.
Nippur tab. CBS. 12841.
- 892 A human headed winged sphinx with arms like a centaur² holds up a short dagger, while walking along a line of ground. He has a round mitre or fillet about his head, long hair and pointed beard.
Impress. of the stone seal of *Itti-Bêl-abnu*, high officer of *Artahsar*—*mgalla sha A*.
Nippur tab. CBS. 5379. BE. IX, No. 4.
- 893 Two winged scorpionmen on either side of a columnar altar supporting a hollow vase³—a censer or charcoal holder(?)—below the crescent. They have a horned mitre or Persian crown, long hair and pointed beards, the legs of a lion, and the wings of an eagle.
Impress. of the stone seal of *Ninib-anabitisbu* son of *Luidia*.⁴
Nippur tab. CBS. 5137, 5484, 12826, 12850, 12870. BE. X, No. 131, photo. pl. 1; PBS. II, 1, No. 50, 145, 137, 148.

¹ A stone seal of the same, cf. No. 861.

² Cf. *Museum Journal*, 1923, p. 158. On the boundary stones of Melishipak, about B. C. 1200, are found the first representations of a winged centaur galoping and shooting with a bow. He has a double scorpion and horse tail and a symbolical dragon's head arising from his shoulders behind his human head. A second winged centaur stands up holding the spear of Marduk. KING, *Boundary Stones*, pls. XXIII-XXX.

³ Curiously like the pillar altars and sacred horns of S. A. EVANS, *The Palace of Minos*, pp. 218-222.

⁴ A ring of the same. No. 854, and another stone seal, No. 862.

- 894 Two winged scorpionmen¹ as above on either side of a columnar altar supporting a hollow vase below the crescent.
Impress. of the stone seal of *Ellil-mukîn-aplu*, governor of Nippur, *shaknu sha Nippur*, son of *Kasir*.
Nippur tab. CBS. 5207, 5208. BE. X, No. 76, 88.
- 895 Two winged scorpionmen as above on either side of a columnar altar supporting a vase or cup below the flying sun(?) or crescent.
Impress. of the stone seal of *Taddanmu*, worshiper of the new moon, *mud-sar še-ga*,² son of *Aplâ*.
Nippur tab. CBS. 5339, 5194, 12858. BE. X, No. 71; PBS. II, 1, No. 87, 72.
- 896 Two winged scorpionmen as above on either side of a columnar fire altar below the winged sun disk.
Impress. of the stone seal of *Iddina-Marduk*, son of *Nabû-zer-ibni*.
Nippur tab. CBS. 5339, 12885. BE. X, No. 71; PBS. II, 1, No. 67.
- 897 Two winged scorpionmen as above facing each other below the crescent.
Impress. of the stone seal of *Ardi-Gula*, son of *Ninib-ibni*.
Nippur tab. CBS. 5265, 5137, 12826. BE. X, Nos. 130, 131, photo. pl. 1; PBS. II, 1, No. 145.
- 898 A Babylonian worshiper in front of a winged scorpionman as above. The worshiper has the usual fillet about his head, long hair and beard and girded robe. He adores with both(?) hands up. There is a small object between them, a fly(?)—or altar(?).
Impress. of the stone seal of *Zimbâ* son of *Bêl-êtir*.
Nippur tab. CBS. 12853. PBS. II, 1, No. 76.
- 899 A Babylonian worshiper as above in front of a winged scorpionman. There is a curved line behind him.
Impress. of the stone seal of *Labashi*, son of *Bêl-našir*.
Nippur tab. CBS. 12834. PBS. II, 1, No. 34.
- 900 A Persian worshiper, with both hands up, adores a winged scorpionman below the crescent. He has the Persian mitre, long hair and pointed beard, vest and trousers.
Impress. of the stone seal of *Barikkia*, son of *Rushnašâtu*.
Nippur tab. CBS. 5250. PBS. II, 1, No. 29.

¹ Cf. *Museum Journal*, 1923, p. 159.

² *Migir Nannari*.

- 901 The Persian hero lifting two lions by the hind leg. He has the Persian mitre, curled hair, pointed beard, vest and trousers.
Impress. of the stone seal of *Shiṭa'*, son of *Nabû-daianu*.
Nippur tab. CBS. 5344, 5146. BE. IX, No. 64; BE. X, No. 44.
- 902 A Babylonian hero like Gilgamesh lifting two lions by the hind leg. He has his head in profile, long hair and beard and a short loin cloth.
Impress. of the stone seal of *Shum-iddina*, son of *Bêl-shunu*.
Nippur tab. CBS. 5441. BE. IX, No. 94^a.
- 903 The Persian hero lifting two lions by the hind leg.
Impress. of the stone seal of *Shum-iddina*, son of *Šillu-Ninib*.
Nippur tab. CBS. 5269. BE. IX, No. 81.
- 904 The Persian hero lifting two lions by the hind leg.
Impress. of the stone seal of *Nabû-bêl-uballiṭ*, son of *Mukin-aplu*, judge of the river Sin, *daiānu sha nâr Sin*.
Nippur tab. CBS. 5147, 12868. BE. X, No. 15; PBS. II, 1, No. 105.
- 905 The Persian hero lifting two lions by the hind leg below the crescent.
Impress. of the stone seal of *Nabû-shum-ukîn*, son of *Bêl-erish*.
Nippur tab. CBS. 6134, 5147, 12868. PBS. II, 1, No. 173.
- 906 The Persian hero lifting two lions by the hind leg.
Impress. of the stone seal of *Ea-bulliṣu*, son of *Ina-šilli-Esagila*, controller of dams or sluices—*eli gish-bar sha nâru*, of the rivers *Harripiqudu* and *Sûru*.
Nippur tab. CBS. 5295. BE. IX, No. 80, photo. pl. 17.
- 907 The Persian hero holding by horn and head a rampant lion and an ibex.
Impress. of the stone seal of *Nabû-bêl-uballiṭ*, son of *Balaṭu*, brother of *Zabîn*, governor—*shaknu* of the *Zabîni*.
Nippur tab. CBS. 5176, 12834. PBS. II, 1, Nos. 27, 34.
- 908 The Persian hero holding at the throat two rampant lions.
Impress. of the stone seal of *Ribat*, son of *Bêl-êrba*.
Nippur tab. CBS. 12827. PBS. II, 1, No. 106.
- 909 The Persian hero holding by the horns two rampant ibexes.
Impress. of the stone seal of *Ellil-nâdin-aḫi*, servant of *Rimut-Ninib*.
Nippur tab. CBS. 5178. PBS. II, 1, No. 127.
- 910 As above.
Impress. of the stone seal of *Bêl-danu*, son of *Bêl-bulliṣu*.
Nippur tab. CBS. 5366. BE. X, No. 132, photo. pl. 27.

- 911 A Babylonian hero holding at the throat two rampant animals, a bull and an ibex(?). He has long hair and beard and a tunic or short loin cloth.
Impress. of the stone seal of *Aplâ*, governor of Nippur, *ṣaknu sha Nippur*.
Nippur tab. CBS. 12859.
- 912 The Persian hero holding by the neck a rampant ibex and a winged human headed bull with Persian mitre, long hair and beard.
Impress. of the stone seal of *Bêl-nadin*, son of *Nabû-idanni*, of the house of *Bagâ-miḥa'*, *ṣmâr bîti sha B*.
Nippur tab. CBS. 5406. BE. IX, No. 50, photo. pl. 19.
- 913 The Persian hero holding by the horn two rampant winged bulls.
Impress. of the stone seal of *Bêl-apal-iddina*, servant of *Bêl-nadin-shumi*.
Nippur tab. CBS. 5415. BE. IX, No. 65.
- 914 The Persian hero holding by the neck two rampant winged lions.
Impress. of the stone seal of *Zabdia*, son of *Bêl-ṣêr-ibni*.
Nippur tab. CBS. 12895. PBS. II, 1, No. 96.
- 915 The Persian hero holding by the horn two rampant winged bulls.
Impress. of a stone seal with the name broken off the tablet.
Nippur tab. CBS. 12936. PBS. II, 1, No. 99.
- 916 As above.
Impress. of the stone seal of *Ia-aḫû-natanu*.
Nippur tab. CBS. 12890. PBS. II, 1, No. 119.
- 917 A Babylonian hero like Gilgamesh holding at the throat two rampant winged bulls. He has his head in profile, long hair and beard and a loin cloth(?).
Impress. of the stone seal of *Ana'ilî*, commanding the guard of the gates, *ṣshaknu sha maṣṣaru babâni*, son of *Zababbu*.
Nippur tab. CBS. 5276. BE. X, No. 128.
- 918 The Persian hero between two rampant bulls.
Impress. of the stone seal of *Nergal-aḫ-iddannu*.
Nippur tab. CBS. 12890. PBS. II, 1, No. 119.
- 919 The Persian hero holding at the throat two rampant winged griffins.
Impress. of the stone seal of *Marduk-shum-iddin*, son of *Nidintum-Bêl*.
Nippur tab. CBS. 6134. PBS. II, 1, No. 173.
- 920 The Persian hero holding by head and horn a rampant winged bull and a winged sphinx, with human head, mitre, long hair and beard. There is a winged sun disk above.

- Impress. of the stone seal of *Kulla-Bêl*, servant of *Artammari*.
Nippur tab. CBS. 12828. PBS. II, 1, No. 133.
- 921 The Persian hero holding by the horn two rampant winged bulls.
Impress. of the stone seal of *Bišâ*.
Nippur tab. CBS. 5168.
- 922 The same holding at the throat two rampant winged griffins.
Impress. of the stone seal of *Ribat*, son of *Ḥattâa*.
Nippur tab. CBS. 5242, 12855. PBS. II, 1, Nos. 51, 52.
- 923 The Persian hero holding at the throat two rampant winged and horned(?) dragons.
Impress. of the stone seal of *Bêl-erish*, controller of ..., *sha muḫḫi* ..., of *Aniki*(?).
Nippur tab. CBS. 12862.
- 924 The Persian hero holding by the neck two winged horned dragons under the winged sun disk.
Impress. of the stone seal of *Sha-idi-aḫu*, governor, *ṣṣaknu*, of the *ṣṣIrmeš*, son of *Ḥasbdâa*.
Nippur tab. CBS. 5307. BE. IX, No. 70, photo. pl. 8.
- 925 A nude grotesque figure like the Egyptian Bes in front face with bandy legs, bull's ears and a feather crown, holds by the leg two rampant winged sphinxes, with the same moon face, ears and feather crown, no beard, and no hair. The present Bes¹ seems to have a hairy belt and his sex is carelessly marked. He seems in fact a compromise between Gilgamesh, Eabani, Horus and Bes, the traditional adversaries of evil spirits and monsters.
Impress. of the stone seal of *Iddina-Marduk*, son of *Balaṣṣu-Marduk*.
Nippur tab. CBS. 5265, 12839. BE. X, No. 130; PBS. II, 1, No. 146.
- 926 The Babylonian hero, dagger in hand, seizes by the horn a rampant bull while stepping on his hind leg. He has his head in profile, bound by a fillet, curled hair and pointed beard and a loin cloth.
Impress. of the stone seal of *Bêl-shunu*, servant of *Arrilaktum*.
Nippur tab. CBS. 5242, 12842. PBS. II, 1, Nos. 51, 48.
- 927 Same as above.
Impress. of the stone seal of *Ardi-Gula*, son of *Ninib-iddina*.
Nippur tab. CBS. 5192. PBS. II, 1, No. 32.

¹ WARD, *Seal Cly.* Nos. 640, 1114, 1147.

- 928 Same as above. The weapon is clearly the curved scimitar of Marduk. Impress. of the stone seal of *Nadin*, son of *Iqisha*—or *Bashâ*(?). Nippur tab. CBS. 5310, 12840, 12876. PBS. II, 1, Nos. 17, 13, 161.
- 929 The Babylonian hero *Bêl-Marduk* stepping on the neck of a humped bull, which he holds by the hind leg, while contesting for his prey with a rampant winged dragon. He has probably a scimitar in hand, long hair and beard, and an open shawl girded about. Impress. of the stone seal of *Bêl-ibni* son of *Bêl-asûa*. Nippur tab. CBS. 5242. PBS. II, 1, No. 51.
- 930 The Babylonian hero weapon in hand seizes by the horn a rampant bull. Impress. of the stone seal of *Harbatanu*, the clerk, *maklu*. Nippur tab. CBS. 5264. BE. X, No. 38.
- 931 The Babylonian hero weapon in hand seizes a rampant bull. Impress. of the iron ring of *Sin-apal-iddina*, governor of the sword bearers, of the house of the royal prince, *msaknu mnash patri sha bit mar sharri*, son of *Sin-etir*. Nippur tab. CBS. 5221. BE. X, No. 95.
- 932 The Babylonian hero dagger in hand seizes by the horn a rampant bull, while stepping on his hind leg. There is a crescent above. Impress. of the stone seal of *Bêl-êrish*, son of *Zumbâ*. Nippur tab. CBS. 5421, 5271. BE. IX, No. 75, Photo. pl. 15; PBS. II, 1, No. 43.
- 933 The Babylonian hero weapon in hand seizes by the neck a rampant bull(?). Impress. of the stone seal of *Ellil-muballit*, son of *Ahusbunu*. Nippur tab. CBS. 12870. PBS. II, 1, No. 148.
- 934 The Babylonian hero, but in Persian attire and scimitar in hand, holds by the tail a reversed lion. He has a fillet about his head, long hair and beard, a vest and a shawl girded about and drawn up in front like a pair of trousers. Impress. of the stone seal of *Ubar*, son of *Bunene-ibni*. Nippur tab. CBS. 5317, 5339, 12839, 12841. BE. IX, No. 95; BE. X, No. 71.
- 935 The Persian hero weapon in hand seizes by the neck a rampant lion. Impress. of a stone seal. Nippur tab. CBS. 12829.
- 936 The Persian hero pierces with his sword a rampant winged dragon, which he has seized by his horn. He has the usual mitre, long hair and beard, vest and trousers. There is a crescent above.

Impress. of the stone seal of *Ellil-nâdin-aplu*, son of *Ellil-muballiṭ*.
Nippur tab. CBS. 5231, 12865. BE. X, No. 125.

- 937 The Persian hero with a fillet instead of mitre pierces with his sword a rampant lion, which he has seized at the throat.

Impress. of the stone seal of *Dannia*, son of *Shum-ukin*.

Nippur tab. CBS. 5231, 12865. BE. X, No. 125.

- 938 The Persian hero piercing with his sword a rampant, winged, horned dragon, which he has seized at the throat.

Impress. of the stone seal of *Ellil-shum-imbi*, son of *Kidin*.

Nippur tab. CBS. 12837. PBS. II, 1, No. 16.

- 939 The Persian hero as above piercing the dragon. He has only a fringed tunic or loin cloth girded about and reaching above the knee and perhaps only a fillet instead of the Persian mitre.

Impress. of the stone seal of *Sin-kašir*, son of *Sin-ibni*.

Nippur tab. CBS. 5271. PBS. II, 1, No. 43.

- 940 The Persian hero weapon in hand holding by the neck a rampant dragon with horn and wings.

Impress. of the stone seal of *Aḫu-nuri'*, son of *Uballiṣu-Marduk*.

Nippur tab. CBS. 5265, 12839. BE. X, No. 130; PBS. II, 1, No. 146.

- 941 The Persian hero scimitar in hand seizes by the throat a rampant winged dragon.

Impress. of the stone seal¹ of *Imbia*, son of *Kidin*.

Nippur tab. CBS. 12894.

- 942 The same seizes by the throat a rampant winged griffin.

Impress. of the stone seal of *Raḫim*, son of *Banaiâma*.

Nippur tab. CBS. 5221, 6130. BE. X, No. 95; PBS. II, 1, No. 5.

- 943 The Babylonian hero sword in hand seizes by the horn a rampant winged bull below the crescent. He has long hair and beard, perhaps a fillet about his hair, a fringed shawl opening in front to let pass his bare leg below his short tunic.

Impress. of the stone seal of *Ellil-shum-iddina*, son of *Taddannu*.

Nippur tab. CBS. 4989, 5437, 5510, 12831, 12840, 12846, 12948, 12973.
BE. IX, No. 107; PBS. II, 1, Nos. 57, 41, 36, 151, 164.

¹ Cf. No. 960.

- 944 The Babylonian hero weapon in hand seizes by the horn a rampant winged bull below a crescent and a rhomb. He has long hair and beard and probably only a short loin cloth.
Impress. of the stone seal of *Bêl-ušursbu*, chief of the Susian infantry, *ṁshaknu sha Shushânî sha ṁṣab shêpi*; also called chief of the Bananeshu, *ṁshaknu sha ṁBananeshai*.
Nippur tab. CBS. 5352. BE. X, No. 90.
- 945 The Babylonian hero seizes by the horn a rampant winged bull.
Impress. of the stone seal of *Ellil-shum-ukin*.
Nippur tab. CBS. 12829.
- 946 The Persian hero dagger in hand seizes by the horn a rampant winged bull.
Impress. of the stone seal of *Zita-Nabû*, son of *Mushezib-Bêl*, officer *databari* of *Artareme*.
Nippur tab. CBS. 12851. PBS. II, 1, No. 1.
- 947 The Babylonian hero weapon in hand seizes by the horn a rampant winged bull below the crescent. He has a fillet instead of a mitre and an open shawl above his short tunic.
Impress. of the stone seal of *Ninib-mutirshu*, son of *Uballitšu-Marduk*.
Nippur tab. CBS. 5221. BE. X, No. 95.
- 948 The Babylonian hero weapon in hand seizes by the wing a rampant griffin or sphinx below the crescent.
Impress. of the stone seal of *Bêl*...
Nippur tab. CBS. 12869. PBS. II, 1, No. 104.
- 949 The Babylonian hero holding two lions by the hind leg, below the flying sun disk.
Impress. of the stone seal of *Taddannu*, chief of the Gimirrai, *ṁshaknu sha ṁGimirrai*, son of *Tiri-iâma*.
Nippur tab. CBS. 5195, 5226. BE. X, No. 97.
- 950 The Babylonian hero as above holding two reversed lions. The flying sun disk above has wings, tail, streamers and a bow like head piece or crown.
Impress. of the stone seal of *Raḫimu*, son of *Bêl-abušur*.
Nippur tab. CBS. 5220. BE. X, No. 112.
- 951 The Persian archer with quiver and bow shooting at a rampant winged dragon with a long curved ibex horn. There is a flying eagle above with head in profile.

Impress. of the stone seal of *Aplâ*, brother of *Bêl-sar-ušur*, chief of the Susians and of the sons of *Hisanu*, *ṣshaknu ša ṣshushâni u marê Hisanu*.

Nippur tab. CBS. 13035. PBS. II, 1, No. 54.

- 952 The Persian archer dagger in hand, bow and quiver hanging on his back, attacks a rampant winged bull, which he has seized by the horn. There is a flying eagle above or disk with a central figure of *Ahura-Mazda* and a rhomb on one side.

Impress. of the stone seal of *Ardia* son of *Ninib-aḥ-iddina*.

Nippur tab. CBS. 5203, 5436. PBS. II, 1, No. 22; BE. IX, No. 106.

- 953 A plant of life between two seated winged sphinxes with Persian mitre, long hair and beard, below the flying sun disk with streamers and a central figure of *Ahura-Mazda*. The god has the Persian dress and lifts one hand in sign of blessing. The bow in the field is another national emblem of the Persians.

Impress. of the stone seal of *Hashdaia*, brother of *Bêl-idish*, son of *Nabû-bullîṣu*.

Nippur tab. CBS. 12895. PBS. II, 1, No. 96.

- 954 Two winged sphinxes as above seated below the flying sun of *Ahura-Mazda*.

Impress. of the stone seal of *Ninib-mutirshu*, son of *Nabû-aḥê-iddina*.

Nippur tab. CBS. 5366. BE. X, No. 132, photo. pl. 27.

- 955 The half length figure of the blessing *Ahura-Mazda*¹ in a circle between two rampant horses and below a flying sun disk with tail and streamers. The god has the usual Persian dress.

Impress. of the stone seal of *Ellil-mukin-aplu*, son of *Našir*.

Nippur tab. CBS. 5221, 5362, 5369, 5169, 6131, 12857, 12870, 13009. BE. X, Nos. 95, 96, 61; PBS. II, 1, Nos. 98, 122, 144, 148, 168.

- 956 A Babylonian worshiper adoring with hands up. He has the usual long hair and beard and girded robe and perhaps a fillet about his head.

Impress. of the stone seal of *Ellil-kishir*, son of *Ardi-Ellil*.

Nippur tab. CBS. 5203, 5355, 5220. PBS. II, 1, Nos. 22, 94; BE. X, No. 112.

- 957 A Babylonian servant or priest holding a libation vase with one hand round the neck, while he supports it with the other hand. There was a crescent above. He has short hair, no beard and a long girded robe.

Impress. of the stone seal of *Aplâ* son of *Ninib-nadin*.

Nippur tab. CBS. 5197, 6134. PBS. II, 1, Nos. 95, 173.

¹ Cf. *Museum Journal*, 1923, p. 955.

- 958 Same as above.
Impress. of the stone seal of *Nergal-shum-ušur*.
Nippur tab. CBS. 6131. PBS. II, 1, No. 122.
- 959 Same as above.
Impress. of the stone seal of *Ardi-Ellil*, son of *Shirikti-Ninib*.
Nippur tab. CBS. 5295, 6132, 12829. BE. IX, No. 80.
- 960 Same as above. The robe has a large fringe and there is no crescent.
Impress. of the stone seal¹ of *Imbia*, son of *Kidin*.
Nippur tab. CBS. 5355, 6131, 12835, 12870. PBS. II, 1, Nos. 94, 122, 150, 148.
- 961 A Babylonian worshiper with libation cone and pail, in front of the candlestick or censer of Nusku below the crescent. He has a fillet about his head, long hair and beard and a fringed girded robe. The candlestick is probably a metal work with columnar shaft resting on three legs with a cross bar between.
Impress. of the stone seal of *Nabû-ushabshi*, son of *Ellil-kishir*.
Nippur tab. CBS. 5265, 12826. BE. X, No. 130; PBS. II, 1, No. 145.
- 962 A Babylonian worshiper carrying the libation cone and pail in front of a six pointed star of Ishtar and below the crescent. He wears a high conical mitre with a long streamer down his back, as worn by the Babylonian kings of the VIIIth and Xth Dynasties.² He has no beard, short hair(?), a long fringed girded robe.
Impression of the stone seal of *Dana* or *Dannia*, son of *Nadin*.
Nippur tab. CBS. 5339, 6131. BE. X, No. 71; PBS. II, 1, No. 122.
- 963 Same as above. There is a star above, a rhomb below and perhaps a small lamp or censer in front.
Impress. of the stone seal of *Nusku-iddin*.
Nippur tab. CBS. 5366. BE. X, No. 132, photo. pl. 17.
- 964 Same as above.
Impress. of the stone seal of *Bêl-shunu*.
Nippur tab. CBS. 5366. BE. X, No. 132, photo. pl. 17.
- 965 The Babylonian worshiper hands up adoring the emblems of Marduk and Nabû resting on a base altar. There is a crescent above and a rhomb behind. He has the usual long hair and beard and fringed girded robe.

¹ Cf. No. 941.

² Cf. the boundary stones of *Nabû-pal-iddina*, CT. X, pl. 3; and of *Marduk-apal-iddina*, in ED. MEYER, *Sum. u. Semit.*, taf. I, II.

Impress. of the stone seal of *Gundakka'*, the chief—*ṣbaknu*—of the *Ṣirkâa* and of the *Satidâa*, son of *Tigira'*. Kundâk is a Pehlvi name meaning the wise, the hero.

Nippur tab. CBS. 5352. BE. X, No. 90.

- 966 The Babylonian worshiper as above hands up between crescent and rhomb, in front of the emblems of Marduk and Nabû.

Impress. of the stone seal of *Shamash-ab-iddina*, messenger of the house of the mages, *ṣsipiri sha bit ṣabarakki*.

Nippur tab. CBS. 5195.

- 967 The Babylonian worshiper as above hands up in front of the emblems of Marduk and Nabû resting on a horned dragon of Marduk crouching on a base altar.

Impress. of the stone seal of *Sbirki-Bêl*, chief of the *Urlisbanu* of the left, *ṣbaknu sha ṣU. sha shumeli*.

Nippur tab. CBS. 12833. PBS. II, 1, No. 147.

- 968 The Babylonian worshiper with hands up adoring the emblems of Ea, the goat fish supporting the club with ram's head and resting on a base altar. He has the usual fillet, curled hair, long beard, fringed girded robe. There is a crescent above and a scorpionman with conical mitre and beard behind.

Impress. of the stone seal of *Umarâtû*.

Nippur tab. CBS. 5222, 5320, 5357, 12889. BE. X, Nos. 22, 46, 57; PBS. II, 1, No. 6.

- 969 The Babylonian worshiper holding with both hands the spouting vase in front of an emblem like a stela or a high mitre¹ resting on a base altar and supporting the crescent. He has the usual long hair, beard and robe.

Impress. of the stone seal of *Iqisha*, son of *Nidintu-Ellil*.

Nippur tab. CBS. 12975. PBS. II, 1, No. 142.

- 970 A female worshiper in long plaited robe, a fillet about her head and her hair hanging on her shoulders, brings a branch—or ear of barley—as an offering.

Impress. of the ring of *Bêl-ab-ittannu*.

Nippur tab. CBS. 13002. PBS. II, 1, No. 100.

- 971 A Greek head,¹ probably of Ishtar, with her hair tied behind in a loop and ornamented with a tiara in form of a crouching lion. He is facing back-

¹ "The irregular oval object resting on the divine seats and surmounted by a star or a crescent is not easy to explain. It may represent in a corrupted form the horned turban of the gods as seen two or three together on kudurrus." WARD, *Seal Cyl.* pp. 193, 194.

² Cf. *Museum Journal*, 1923, pp. 160-161.

ward, his legs stretched over the loop of hair and his tail curling upward. The goddess has heavy earrings in shape of a flying sun disk(?).

Impress. of the iron ring of *Hannâ*, chief keeper of the royal poultry,¹ *msbaknu sha ana muhhi isşuri sha sharri*, son of *Minâhhimmu*.

Nippur tab. CBS. 5276, 6129, 12828, 12853. BE. X, No. 128; PBS. II, 1, Nos. 63, 133, 76.

- 972 The same Greek head as above ornamented with a crouching lion, with tail curled up. The mass of hair at the back of the head is tied in such a way as to imitate the mask of a bearded old man, a Janus, or the bifrons of older cylinder seals.

Impress. of the ring of *Nabû-ittannu*.

Nippur tab. CBS. 4991. PBS. II, 1, No. 75.

- 973 A woman bust in front face with long curls or tresses on either side, above a Greek cantharos with two high curved handles.

Impress. of the ring of *Iddina-Marduk*, son of *Bêl-erish*.

Nippur tab. CBS. 6134. PBS. II, 1, No. 173.

- 974 Three pointed jars of various shapes, with small round handles or ears, They seem to rest in a boat like hollow dish, unless it be only a string attached to the handles.

Impress. of the ring of *Nabû-nâşir*, son of *Nabû-aḫê-iddina*.

Nippur tab. CBS. 5140, 4991, 12936, 12959. BE. X, No. 98; PBS. II 1, Nos. 75, 99, 163.

- 975 A human head(?), a wild boar's head, a walking goose, a reversed pointed jar with small handles. The whole is perhaps a hieroglyphic writing(?).

Impress. of the ring of *Labashi*, son of *Bêl-muballit*.

Nippur tab. CBS. 4991, 5355, 13013. PBS. II, 1, No. 75, 94, 71.

- 976 A Greek rhiton of very unusual form like a pregnant woman's body with a bird's head near the lower spout and two tiny arms above or a serpent coil about the neck of the vase.

Impress. of the iron ring of *Shamesh-barakku*.

Nippur tab. CBS. 12953. PBS. II, 1, No. 47.

- 977 The nail—*şupur*—or mark of *Biṣā*, made by the scribe in the absence of seal or ring.

Nippur tab. CBS. 6128. PBS. II, 1, No. 2.

- 978 The nail—*şupur*, of *Nabû-mušetiq-urra*.

Nippur tab. CBS. 5369. BE. X, No. 113.

¹ A stone seal of the same, cf. No. 994.

- 979 Two nail marks of *Bêl-bulliṣu* and of *Bêl-aḥ-uṣur*.
Nippur tab. CBS. 5210. PBS. II, 1, No. 3.
- 980 A passing lion(?).
Impress. of the ring of *Saggil*.
Nippur tab. CBS. 13013. PBS. II, 1, No. 71.
- 981 A tree of life between two winged scorpionmen.
Impress. of the stone seal of *Ardia* son of *Bulluṭa*.
Nippur tab. CBS. 5256. BE. X, No. 75.
- 982 The Babylonian hero, scimitar in hand, seizes by the neck a rampant ibex.
Impress. of the stone seal of *Bêlshunu*, judge of the river Sin, *ṁdaian sha nâr* "Sin.
Nippur tab. CBS. 5139. PBS. II, 1, No. 14.
- 983 A horse with bit and bridle let at the hand of a dismounted rider.
Impress. of the stone seal of *Bêl-ittannu* son of *Ellil-danu*.
Nippur tab. CBS. 5325. BE. X, No. 118.
- 984 A Persian hero is seated in great style on a bolstered chair with a high back, holding a cup in one hand and the baresma or blue lotus flower in the other. He has the usual mitre, long hair, pointed beard, vest, trousers and boots. In front of him there is a censer¹ on a columnar support with a conical top tied to the column by a chain and a reined horse, frequently associated with the worship of the sun by the Persians. The stretched hand behind—a Phenician attribute—may be an emblem of blessing or offering.
Impress. of the stone seal of *Hannatani'*, servant of *Rîmût-Ninib*.
Nippur tab. CBS. 12866. PBS. II, 1, No. 83.
- 985 A Persian rider² at full gallop, holding the reins in the left, while wielding his lance in the right. He wears a helmet, apparently with leather straps tied under his chin, a tight tunic and trousers and a belt. There is a fringed blanket on the back of the horse and a water bottle tied behind the rider.
Impress. of the stone seal of *Bêl-danu*, son of *Bêl-bulliṣu*.
Nippur tab. CBS. 5142, 6125, 12827, 12835, 12959. PBS. II, 1, Nos. 125, 107, 106, 150, 163.
- 986 A Persian rider as above driving on a naked prisoner, who walks with hands tied behind his back. The shape in the rear may be a door post, or a tent.
Impress. of the stone seal of *Ribat* son of *Shamashaa*.
Nippur tab. CBS. 5437, 5364. BE. IX, No. 107; PBS. II, 1, No. 130.

¹ WARD, *Seal Cyl.* No. 1137.

² *Ibid.* Nos. 1054, 1055, 1075-1079, 1148. Cf. *Museum Journal*, 1923, p. 160.

- 987 A Persian hunter strikes with his lance an onrushing wild boar. He has long hair and beard, a helmet with leather straps, perhaps a loin cloth, but is stripped of his mantle, which he carries on his arm, to allow a freer action. There is a winged sun disk with streamers above.

Impress. of the stone seal of *Harmahî* of the house of *Harrimunnatu* the mage, *mmâr bîti sha H. mabarakku*.

Nippur tab. CBS. 5218. BE. X, No. 123.

- 988 A crouching winged sphinx with mitre, long hair and beard.

Impress. of the ring of *Bariki-ilu*, son of *Ahê-iddina*.

Nippur tab. CBS. 5218. BE. X, No. 123.

- 989 Hunting the lion with spear and lance from a chariot. The driver is leaning over a team of two galloping horses.

Impress. of the stone seal of *Bagirab* son of *Unad*, the officer *uṭtabarri* of the king.

Nippur tab. CBS. 5147. BE. X, No. 15.

- 990 Hunting the wild boar with the lance on horseback. The rider has the usual helmet with leather flaps, tight tunic and trousers, perhaps boots and stirrups. There is a blanket on the back of his horse, and a water bottle tied behind him.

Impress. of the stone seal of *Barikki-Bêl*.

Nippur tab. CBS. 5210. PBS. II, 1, No. 3.

- 991 Hunting the antelope on horseback.

Impress. of the ring of *Bêl-naṣir*, judge of the gate of the *Gubarri*, *mdaianu sha bâbi sha mGubarri*.

Nippur tab. CBS. 5266. BE. X., No. 84.

- 992 Hunting the wild ass—or bull(?)—with the lance on horseback with a dog. The Persian rider is dressed as above.

Impress. of the stone seal of *Ra'bi-ilu*, the second of *Shulum-Bâbili*, commander of the Susians, *mshanû sha S. mshaknu sha mShushâni*.

Nippur tab. CBS. 5405, 12859. BE. IX, No. 44.

- 993 A kneeling Persian archer shooting at a rampant lion. There is a tasselled quiver hanging on his shoulders. A dead lion is lying on his back.

Impress. of the stone seal of *Tâb-abu* of the house of *Naṣhana*, *mmâr bîti sha N*.

Nippur tab. CBS. 12956. PBS. II, 1, No. 59.

- 994 A standing Persian archer shooting at lions. One animal is crouching on the ground.
 Impress. of the stone seal of *Hannani'*, chief keeper of the royal poultry,¹ *sha ana muḫḫi iṣṣurê sha sharri*, son of *Minâḫḫim*.
 Nippur tab. CBS. 5276, 12828. BE. X, No. 128; PBS. II, 1, No. 133.
- 995 A Persian warrior² steps on a dead enemy, while wielding his lance in the right, ready to strike a Greek soldier, whose knees are giving way under him. He carries a bow in the left and a quiver on his shoulders. He has the usual mitre, long hair and beard, vest and trousers. The Greek is armed with a crested helmet, a round shield and a lance. He has a short tunic reaching above the knees, long hair and pointed beard. Two Aramaic letters in the field may be read *ṣn*.
 Impress. of the stone seal of *Shamash-barakku*, commander—*ṣhaknu*—of the *ṣUrasbtâa* and of the *Miliduâ*, son of *Nidintum-Bêl*.
 Nippur tab. CBS. 5197, 5230. PBS. II, 1, No. 95; BE. X, No. 107.
- 996 A nude warrior with spear and shield(?).
 Impress. of the ring of *Aḫuli*.
 Nippur tab. CBS. 5240.
- 997 Short skirted worshiper trimming the fire altar, a tripod shaped like an hourglass.
 Impress. of the ring of *Shamḫie-iâgâm*, son of *Parnak*, the Persian, *ṣParsâa*.
 Nippur tab. CBS. 6130. PBS. II, 1, No. 5.
- 998 A Persian warrior stands up wielding a round object—scimitar or lasso(?). He has a helmet with leather flaps, a short tunic and trousers(?).
 Impress. of the stone seal of *Nanâ-êresh* son of *Ninib-iddina*.
 Nippur tab. CBS. 12890. PBS. II, 1, No. 119.
- 999 The impression of the seal is broken off. Only the inscription is left.
 Stone seal of *Ana-Bêl-upaqa*, chief of the Susonites of the house of *Zuṣâ*, *ṣshaknu sha ṣShushani sha bit Zuṣâ*, son of *Bêl-êtir*.
 Nippur tab. CBS. 12869. BE. IX, No. 60.
- 1000 A seated winged sphinx.
 Impress. of the ring of *Gizu-Marduk*.
 Nippur tab. CBS. 14204. PBS. XIII, No. 85.

¹ Iron ring of the same, cf. No. 971.

² Cf. *Museum Journal*, 1923, p. 159.

- 1001** Equestrian runner standing on one leg on the back of a horse at full gallop. The man bends forward, one arm extended over the head of the horse, the other drawn back and folded as if shooting with a bow. A flying falcon—or a winged sun(?)—seems to pursue a fish or a bird. The scene is full of life and action and suggests hunting and reaching anywhere, in the air, on earth, or in the water, true to the inspiration of the Greek art.
Impress. of a stone seal on a clay bulla. Nippur, 1895. Murashu's house. CBS. 13230.
- 1002** A running horse, a crescent, a star or flower.
- 1003** A winged galloping dragon.
- 1004** A Greek Tyche flying through the air, with stretched arms and dishevelled hair.
- 1005** A seated nude athlete on a tripod like Apollo on Omphalos. A winged Nike hovers near his head, laurel crown in hand.
Four ring impress. on a clay bulla. Nippur. CBS. 14411.
- 1006** A worshiper, libation cup in hand.
- 1007** The fishman with his body curved like a boat.
- 1008** A nude victorious athlete, laurel crown in hand, steps over a short column—the Omphalos(?). Behind him there is a cup or lamp on a high support.
- 1009** Two horned mitres of Anu and Ellil resting on their divine seats.
- 1010** A walking goose under a star.
Five ring impress. on a clay bulla. Nippur. CBS. 11157.
- 1011** A Greek head with helmet¹ and streamer.
- 1012** Scorpionman and crescent.
Ring impress. on a clay bulla. Nippur. CBS. 13232.
- 1013** Greek athlete untying his shoe or rubbing his heel. A crown.
Scarab seal, with a piece broken off. Carnelian, 12 x 7½ mm. Bagdad, 1890. CBS. 5124.

¹ Cp. the Cappadocian headdress, BABELON, *Rois de Syrie*, p. CCXI. The Parthian helmet with flaps of leather and tied with a diadem to represent the king. *Cat. of Parthian Coins in the Brit. Mus.*, p. XVIII. The helmet on the coins of Amisus, *Brit. Mus., Cat. Pontus*, pl. IV, 4, 5.

- 1014 A passing lion or bull seen in perspective from behind with tail up in the air, between a flower(?) and a horn like object.
Ring impress. on a bell shaped clay bulla perhaps preserved on record, 14 x 13 mm. MS. Coll. CBS. 14521.
- 1015 A flying Nike crown in hands.
- 1016 A passing bull under the crescent.
- 1017 A long uncouth legged horse.
- 1018 A flower.
- 1019 A passing lion.
- 1020 A Greek athlete with helmet and streamer.
- 1021 A winged bull man.
Seven ring impress. on a clay bulla. Nippur. CBS. 12455.
- 1022 A Parthian head(?) with a mitre or turban, long hair and no beard.
A ring impress. on a cone shaped clay bulla, perhaps preserved on record, 16 x 12 mm. Nippur, 1895. CBS. 12463.
- 1023 Beardless head—Parthian(?)—with high mitre or turban.
Ring shaped seal. Chalcedony, 13½ x 9 mm. Nippur, 1895. CBS. 3983.
- 1023a A bearded head with hair bound with a diadem.
Gold ring set with a carnelian stone, 11 x 9 mm. Syrian tombs near Saïda. Bought in New York, February, 1899. CBS. 10635.
- 1024 The head of a worshiper with long hair and beard, and one hand up. There are a winged disk, a crescent and one Aramaic inscription.
- 𐤁𐤏𐤁
- A locust has been cut later on under the crescent.
Cyl. seal with a top handle. Carnelian, 17 x 11 mm. Babil. CBS. 8963.
- 1025 Round clay tessera from Palmyra, 20 x 20 x 3½ mm. Acquired, 1891. CBS. 9424. The face has an amphora between a pitcher and a basket below a star with a crown of two laurel branches around. The reverse has a necklace of twin beads in lent form alternating with a rhomb around a name.
- 𐤁𐤏𐤁𐤏𐤁
- Bêl protects.
- 1026 Round clay tessera from Palmyra, 21½ x 21 x 5½ mm. Acquired, 1891. CBS. 9425.

The face has a ring impress. A winged lion attacks a crouching bull below a star.

The reverse has an eagle with head in profile, wings and talons outspread over the inscription, with a necklace of beads around.

חבמוז

- 1027 Square clay tessera from Palmyra, $22\frac{1}{2} \times 16\frac{1}{2} \times 5$ mm. Acquired, 1891. CBS. 9426.

The face has the bust of a woman with the bushel—*modius*—mitre between two crescents and two stars above a much effaced inscription.

The reverse has a crouched camel in a crown of laurel above two palmettes of eight dots round a central dot and their stem curling around

- 1028 Square clay tessera from Palmyra, $21\frac{1}{2} \times 19 \times 5$ mm. Acquired, 1891. CBS. 9427.

The face has a woman's bust with heavy locks of hair and a glory radiating around her head. She is framed in by four posts or columns supporting amphoræ.

The reverse has a kneeling loaded camel with star and crescent below the inscription.

אדחור ד עווא

- 1029 Round clay tessera from Palmyra, $18 \times 17 \times 4\frac{1}{2}$ mm. Acquired, 1891. CBS. 9428.

Face and reverse have the same impression. A man and his wife half reclined on a couch, lean on one elbow, while stretching the other arm across the half raised knee.

- 1030 Square clay tessera from Palmyra, $15\frac{1}{2} \times 14\frac{1}{2} \times 4$ mm. Acquired, 1891. CBS. 9429.

The face has a standing figure pouring a libation on a columnar altar. The man is bareheaded and beardless. He has a short tunic girded about and a mantle attached with a clasp in front and thrown back over the shoulders. The reverse has the figure of a woman reclining on a couch, supporting herself on one elbow, while perhaps unveiling herself with the other hand.

- 1031 A three headed dragon, with the body and legs of a lion, the wings and tail of an eagle, the head of a lion with bull's horns, a second bearded human head, a third head of an eagle. There seems to be an Aramaic inscription over a Pehlvi letter.

חבמקנות

Cone seal. Limonite or flint, $17\frac{1}{2} \times 12$ mm. Bagdad, 1890. CBS. 5117.

- 1032 The young Horus arising from the lotus flower between Isis and Anubis is borne along on the boat of the sun with a falcon perching on both prow and stern. The young god carries the whip as a symbol of his ruling power and lifts a finger to his lips. There is a disk over his head and his hair is tied with a diadem. Isis and Anubis are both standing carrying the scepter with the crooked head. The falcons have their head adorned with the long curved feather of Mat. The boat is formed of reeds bound together as used in the Delta marshes of Buto. A beautiful scene of purely Egyptian inspiration.

The reverse has a very puzzling inscription, perhaps in Carian or Aramaic¹ characters(?).

i a e u
e g sh n
z m

Flat ring stone with tapering edges. Green jasper, 18 x 13 mm. face, 15 x 10 mm. reverse. North Syria, 1891, bought by Dr. Peters. CBS. 9401.

- 1033 Egyptian name.

Kh-p-r-ta-â

Scarab seal or pendant. Glazed pottery, 11½ x 9 mm. Nippur. CBS. 14383.

- 1034 Egyptian name.

Hen-neter-hâ-het

Scaraboid seal. Green glazed pottery, 17 x 11½ mm. Nippur, 1894, hill VIII. CBS. 14362.

- 1035 Egyptian name.

Hu-âreh-heq

Duck shaped seal. Green glazed pottery, 20½ x 13 mm. Abu-Hatab. CBS. 14378.

- 1036 A serpent and a plant of life.

Scarab seal. Red burnt pottery, 17 x 15 mm. Abu-Hatab. CBS. 14377.

- 1037 Egyptian name.

Scarab seal. Pottery, 19 x 13 mm. Nippur, 1891, from a grave. CBS. 9078.

¹ Cf. List of Alphabetiform Signs, J. CAPART, *Débuts de l'Art en Egypte*, p. 142, and the lists in A. EVANS, *The Palace of Minos*, I, p. 642. Cf. *Museum Journal*, 1923, pp. 157-158.

- 1038** Two outstretched arms(?).
Flat ring stone. Basanite, 8 x 6½ mm. Nippur. CBS. 9408.
- 1039** A winged Eros riding whip in hand on the back of a galloping lion, which he leads with the left. The hind legs of the lion are treading on a three headed club, like a burning torch, while a bee or butterfly is hovering above and hurrying in hot pursuit. The whole scene is a marvel of minute engraving as well as a beautiful poem of love.
C. VOLCACI. C. F.
Ring shaped seal.¹ Carnelian, 15 x 8½ mm. MS. Coll. CBS. 14531.
- 1040** A Parthian head and bust with long hair, short beard, a necklace, a mantle covering both shoulders. There are ornaments like a three pronged fork on the breast, a star and a crescent on either side and an erased inscription in Pehlvi² characters above the head.
Hemispherical seal. Chalcedony, 19 x 18½ mm. MS. Coll. CBS. 7301.
- 1041** A Parthian head and bust with long hair tied with a diadem, short beard, a mantle covering both shoulders. There is a crown of laurel around.
Ring shaped seal. Carnelian, 14 x 10 mm. North Syria, 1891. CBS. 9386.
- 1042** Bull's head roughly cut.
Ring shaped seal. Carnelian, 15 x 10 mm. North Syria, 1891. CBS. 9400.
- 1043** Parthian head and bust with long hair tied with a diadem, a beard, a plaited robe covering both shoulders. There is a crown of laurel around.
Hemispherical seal. Green jasper, 10 x 9 mm. Bagdad, 1890. CBS. 5122.
- 1044** A horse back rider under a crown of dots.
Hemispherical seal. Agate, 13 x 12 mm. Bagdad, 1890. CBS. 5123.
- 1045** A lion(?) under a Pehlvi inscription.
Ring stone with a convex face. Carnelian, 16½ x 14 mm. Bagdad, Kh² Coll. CBS. 1122.

¹ Cf. *Museum Journal*, 1923, p. 161.

² The Pehlvi letters appear for the first time on the coins of Volages I, 51-77 A. D. They have not yet been deciphered. Cf. MARKOFF, *Monuments des rois Parthes*. DROUIN, *Rev. Arch.* Ser. III, t. IV, 1884, pl. V.

- 1046 Parthian head and bust with a diadem, a beard, a plaited robe covering both shoulders and a Pehlvi inscription around.
Ring shaped seal. Chalcedony, 16 x 13½ mm. Bagdad, Kh² Coll. CBS. 1105.
- 1047 An eagle or phenix bird on a columnar altar between two crosses. There is a rope about the middle of the column with a Pehlvi inscription around.
Ring shaped seal with a cross pattern decoration on the back. Chalcedony, 21 x 17 mm. MS. Coll. CBS. 7334.
- 1048 A sheaf and a palm with a Pehlvi—Aramaic(?)—inscription around.
Hemispherical seal. Carnelian, 15 x 13 mm. Bagdad, 1890. CBS. 5110.
- 1049 A bird, crescent and star with a Pehlvi inscription around.
Hemispherical seal. Chalcedony, 18½ x 17½ mm. Bagdad, 1890. CBS. 5104.
- 1050 Syriac or Cufic inscription(?).
Ring stone. Black and white cameo, 11½ x 7 mm. CBS. 6181.
- 1051 Cast of a ring with an Arabic inscription.
Metal, 18½ x 15 mm. CBS. 1995.
- 1051a Arabic inscription.
Hemispherical seal. Agate with white layers, 22 x 22 mm. MS. Coll. CBS. 14544.
- 1052 Stone amulet or pendant. The face has a dog above a serpent, a spear head and an oval object—a crescent(?) The reverse has a scorpion below a round disk and a star(?).
Serpentine, 32 x 31 mm. Nippur, May 18, 1895. CBS. 14311.
- 1053 Clay relief. The goddess Ninlil(?) standing on the back of the winged dragon with feather tail and head down as vomiting venom, the body and fore legs of a lion and the hind legs of an eagle. The beast belongs to the primitive cycle of the Nippur¹ deities. The goddess has a plaited shawl girded about and opening in front to let pass her bare leg.
Bought from Dr. Noorian. Nippur, 1895. CBS. 4079.
- 1054 Stamp with perforated handle. A star above a humped or winged bull tied by the neck.
Terra cotta. North Syria. CBS. 9001.

¹ WARD, *Seal Cyl.* Nos. 127-135. Cf. The figure in flounced robe on the back of winged dragons. Terra cotta fountain discovered in the bed of the Chatt-en-Nil—the Chebar(?)—at Nippur. *Exploration in Bible Land*, p. 421. Cf. *Museum Journal*, 1923, p. 148.

- 1055 A branch or tree.
Flat clay seal, 25 x 25 mm. Nippur, 1889. CBS. 2601.
- 1056 Squares and dots.
Clay cone seal or label, 19 x 13 mm. Nippur, 1889. CBS. 2385.
- 1057 31 or 32 chevrons or checking marks.
Perforated clay disk or label. Nippur, 1889. CBS. 11163.
- 1058 Two eyes.
Clay tablet. Nippur, 1889. CBS. 11164.
- 1059 Rough drawing and marks.
Perforated clay tablet or label. Nippur, 1889. CBS. 11162.
- 1060 A coil, serpent, or bowel used for divination. The inscription nearly illegible reads perhaps:

<i>giš</i>	The...
<i>a-ta-gūr edin</i>	field libation vase(?)
<i>iiUl-ma-si-tum</i>	of Ulmasitum(?)
<i>iiA-mal</i>	Amal
<i>iiA-nu-ni-tum</i>	Anunitum(?)

Nippur tab. CBS. 6742.

- 1061 The hind part of a dragon, which has the legs, talons and feather tail of an eagle and the whole body covered with feathers. He is shot across the legs with an arrow.
Hand drawing with the point on a clay tablet. Nippur. CBS. 13892.
- 1062 A winged dragon with feather tail and the fore legs of a lion stands up holding in his claws by the hind leg a small winged griffin.
Hand drawing with the point on a clay tablet. Fragment. Nippur. CBS. 13887.
- 1063 A two wheel chariot with a team of two horses. The curved pole arises from the axle upward to the yoke on the neck of the horses. Only the legs have been preserved with a tasselled ornament on the breast.
Hand drawing with the point on a clay tablet. Fragment. Nippur. CBS. 13886.
- 1064 A walking horse with tail up.
Drawing on a clay tablet deeply incised. Fragment. Nippur. CBS. 13890^a.

- 1065 Chariot driver holding the reins.
Hand drawing with the point on a clay tablet. Fragment. Nippur. CBS.
13890^b.
- 1066 A passing lion—or bull.
Rough drawing on a clay tablet. Nippur fragment. CBS. 13888.
- 1067 Hind part of a lion—or bull(?)
Rough sketch on a clay tablet. J. D. Prince Coll., 1889. CBS. 1793.
- 1068 A Babylonian in short embroidered tunic or shawl with zones of fringes
and with two daggers stuck into his belt.
Fragment of clay tablet with hand drawing. Nippur. CBS. 13891.
- 1069 Horned divine mitre.
Relief on a clay tablet. Nippur fragment. CBS. 6727.
- 1070 Hind legs of two ibexes.
Limestone tessera for mosaic decoration, with a hole at the back to fix a
copper wire.
Nippur. CBS. 14345.
- 1071 Four silver shekels to *Ur-Enlilla*.
Clay label about B. C. 2300. Nippur. CBS. 14404.
- 1072 Four silver shekels to *Ur-Ekurra*.
Clay label about B. C. 2300. Nippur. CBS. 14405.
- 1073 A woman's name. *Sal* "Lamidu.
Clay label about B. C. 1900. Nippur. CBS. 14294.
- 1074 Inscribed to the goddess "Ninlil.
Clay ball. Nippur. CBS. 14313.
- 1075 14 *ummanê ebûri* 14 harvester
 mit(?) ħa-rum together(?)
 ina Tam-la-tum in Tamlatum.
- Clay bulla with seal impress. and marks of strings. Month of Nisan, the
12th year of Ammizaduga, about B. C. 1800. Nippur. CBS. 1639.

1076 Money account.

<i>¼ kaspi</i>	<i>¼ silver</i>
<i>kasap suluppi</i>	shekel for the dates
<i>itti Ilušu-Na-bu-û</i>	of Ilushu-Nabû;
<i>um-ma Ba-ka-a-tum</i>	so says Bakatum
<i>da-an-šu</i>	his judge:
<i>a-na marat ša sangu. . (?)</i>	to the daughter of the priest. . (?)
<i>a-na di-i-ni</i>	for the judgment
<i>ša a-na ni-ka-zi</i>	passed
<i>ip-ša-am</i>	on the business.

Clay bulla with marks of strings. Bagdad. Kh² Coll. CBS. 1468.

1077 Oil account.

<i>12½ qa ia-giš</i>	<i>12½ qa of sesame oil</i>
<i>ša 1 gur 285 qa še,</i>	from 1 <i>gur</i> 285 <i>qa</i> of seed,
<i>a-na "Šamaš-ukin-zir</i>	to Shamash ukin-zir
<i>in-na-ad-din</i>	has been delivered

Clay bulla with marks of strings. Bagdad, Kh² Coll. CBS. 1640.

1078 Wool account.

<i>1 gù 6 ma-na sìg</i>	1 talent 6 manehs of wool
<i>u sal-uš-bar</i>	and a woman weaver,
<i>"Sin-mu-kal-lim sib</i>	from Sin-mukallim the shepherd.
<i>itu Šabatu ud 30 kam</i>	The 30th of Shabat,
<i>mu Am-mi-za-du-ga šarru</i>	Year when Ammizaduga the king,
<i>id Am-mi-za-du-ga.</i>	the canal Ammizaduga...

Clay bulla with marks of strings. Dated on the 16th year of king Ammizaduga. Bagdad. Kh² Coll. CBS. 1672.

1079 Wool account. Clay bulla. Nippur. CBS. 14412.

1080 Food account. Clay bulla. Bagdad, Kh² Coll. CBS. 1452.

1081 Money account. A royal deposit.

<i>11 gin-aṣag</i>	11 silver shekels,
<i>lugal tum-ma-ni</i>	his royal deposit.

Clay bulla with marks of strings. Nippur. CBS. 14194.

- 1082 Inscribed to the name of
^uSin-bani-su Sin-banisu
^men-num bâbi keeper of the gate.
 Clay bulla. Bagdad. Kh² Coll. CBS. 703.
- 1083 *^aEnlil lugal-kur-kur-ra* Enlil king of the countries.
 Endorsement on the side of an uninscribed clay tablet. Nippur, 1891,
 W. side of the Chatt-en-Nil, near the Cassite temple library. CBS. 3622.
- 1084 Record.

ne-ne-gar have been made.
alam-a The name of
mu-ba nam-âg-gà the statue is: The beloved
ia-di-ḥa-pu of Iadiḥapu.
 Clay bulla of the Cassite period. Nippur, 1894. CBS. 12571.
- 1085 One name: *^uEa-iddin.*
 Round clay ball. Nippur, 1894. CBS. 3980.
- 1086 One name: *Bīt ^{sal}A-a-ar-tum* House of ^fAârtum.
 Clay bulla. Nippur, 1894. CBS. 4521.
- 1087 Votive inscription.
Ana a-mat ^uNinib On the word of Ninib
ana ^uMe-ri pilaqqi god of swords and axes(?)
 Clay nail. Nippur, January 19, 1894. Temple hill, wall between two
 rooms. CBS. 3982.
- 1088 Amulet.
ên ^aMAŠ¹ sag kal dingir meš Incantation: God MAŠ, prince of all gods,
aḥe^{mes}su ^{sal}dingir-ká-e-ne thy brothers, the gracious goddesses
...šig ^{sal}dū-ta-a of the gates, the sorceresses,
nig-ne ut-tu-u all that they wish,
nig^{sun} u-naṭ-tu-u all that they find suitable,
a-dar² ma-tu great or little,
li-iš-pur-šu-ma may they send it, and
i-lik-ku lil-lik may it go its way.
na-ên Stone of incantation.
 Cylinder. Clay, 19 x 11 mm. Nippur. CBS. 5559.

¹ Ninib or Marduk(?). Cf. *Museum Journal*, 1923, p. 157.² Br. 4614.

1089 Amulet.

ên ^u*Ea lugal zu-ab . . Eridu*^{ki}
^{sal}*dingir-ká-e-ne . . . šig*
^{sal}*dū-ta-a nig-ne ut-tu-u*
ib-ru la kit-tu-šu
mu-bir ku a(?) sak-kal ma
a-bir-ma lil-lik
aban šipli

Incantation: Ea king of the Apsu of Eridu.
 The gracious goddesses of the gates,
 the sorceresses, all that they wish,
 his unjust friend
 who . . .
 . . . seize and it shall go.
 Stone of incantation.

Cylinder. Clay, 19 x 11 mm. Nippur. CBS. 3992.

1090 Amulet. Stone of incantation. Nippur fragment. CBS. 3996.

1091 Amulet. Stone of incantation. Nippur fragment. CBS. 3993.

1092 Amulet. Stone of incantation. Nippur fragment. CBS. 3995.

1093 Amulet. Stone of incantation. Nippur fragment. CBS. 3994.

1094 Unengraved stones.

—Cyl. seal from Nippur. Magnesite, 40 x 25 mm. CBS. 8744.

Feldspar, amazon stone, 27½ x 14 mm. CBS. 8924.

Chalcedony, 32½ x 10½ mm. CBS. 2634.

“ 19 x 12½ mm. CBS. 2635.

“ 18 x 8½ mm. CBS. 2638.

Barrel shaped agate, 24½ x 8 mm. CBS. 9389.

Green jasper, 25½ x 11 mm. CBS. 4508.

—Unpierced cone seals. Soapstone 22 x 21½ mm. CBS. 8950.

Hematite, 22 x 21½ mm. CBS. 8949.

—Scarab. Obsidian, 21 x 14 mm. CBS. 9079.

—Eye in cameo stone. CBS. 8951.

—Oval carnelian stone, gift of Hamdy Bey. CBS. 19934.

1095 Aramaic stamp on a brick of Nebuchadnezzar II, B. C. 604–541, with a Babylonian name in Aramaic¹ letters:

נבוכדנאצר

nabû-nâr

and a cuneiform inscription in three lines in the usual form¹: “Nebuchadnezzar, king of Babylon, restorer of Esagila and Ezida, eldest son of Nabopolassar king of Babylon...”

Brick from Babylon. CBS. 10278.

CIS. Aram I. 1, p. 58–60

¹ Cf. ST. LANGDON, *Neu Bab. Königsinschriften*, Nebuchadnezzar, Nos. 39–41.

1096 Jade stone relief¹ with seven lines of cuneiform inscription. The scene is of Persian inspiration and is perhaps a memorial of Darius after the overthrow of the pseudo Smerdis, September 29, 522 B. C. The stone of almond shape measuring $49\frac{1}{2} \times 40$ mm. and 6 mm. thick, has tapering edges as if to be set in a metal mounting.

The king and his minister are squatting or kneeling on a platform on either side of a square stone. The king wears a crown and raises a finger as if addressing his minister. Both have Aryan features, high brows, straight noses and pointed beards. They wear necklaces, bracelets and long ceremonial robes.

The inscription records probably the words of the king. The language used must be the Babylonian. Several signs or ideograms not found in the Elamite columns of the Behistun inscription are purely Babylonian. But the engraving is unsteady. The text betrays an Elamite inspiration. The god Margarza or Marshaza seems akin with Marqazana the patron god of the Elamite month of October. In this very month we know that Darius restored the royalty and built anew the destroyed temples.

There are three lines above the hands of the king, two on the stone, and two on the platform. The following is a tentative translation:

<i>dmar-gar-za</i>	Margarza
<i>u-ma-si-nu ((?)zi)</i>	has made known
<i>ina e-lam (?)</i>	in Elam (?)
<i>ZA amel Bar-</i>	Stone of the
<i>zi(?)a(?)</i>	Persians (?) (Smerdis (?))
<i>libbi kisalli ippuša</i>	in the middle of the platform built
<i>ina Par-za-a (?)</i>	in Persia (?)

MS. Coll. CBS.14543.

¹ Published in the *Museum Journal*, Sept., 1923.